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OF THE PACIFIC STATES

Volume XXV

FEBRUARY, 1930

Number 5

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THE CLASSICAL JOURNAL

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THE CLASSICAL JOURNAL

VOLUME XXV

FEBRUARY, 1930

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Editorial

SHALL THE CLASSICAL JOURNAL HAVE A GENERAL INDEX?

The Business Manager wishes to "think out loud" for a few minutes with the readers of the CLASSICAL JOURNAL. Next June will witness the completion of twenty-five volumes, aggregating some 13,196 pages of text, exclusive of 135 pages of indices to the separate volumes and 35 pages in the General Index to Volumes I-XIII, which was published in 1918. For the first twenty volumes the annual indices ran from four to six pages each, except that to Volume II, which had six. In the last four years they have ranged from eight to ten pages each. It is self-evident that such indices are pitifully inadequate to make available the riches of learning, citation, and teaching experience which these volumes have contained, and that this lack imposes a severe handicap upon students and teachers. In fact, all but the most recent volumes are practically sealed books to most readers of today. Even the General Index is unsatisfactory when compared with the exhaustive Index that Professor Knapp prepared to Volumes I-XVI of the *Classical Weekly*, and of course it throws no light upon material published in Volumes XIV-XXV.

The Business Manager brought this situation to the attention of the Executive Committee of our Association at the Nashville meeting in 1928, and the Editors-in-Chief were authorized to arrange for the preparation of an Index complete enough to

satisfy the needs of students. Accordingly such an Index is now in process of compilation and will probably be completed in the summer of 1930. It is estimated that it will contain about 25,000 items, which would occupy about 540 pages, set in double columns, of the format used in the *JOURNAL*.

The question at once arises whether this manuscript Index shall merely be deposited in the Editorial Office at Iowa City or at the Secretarial Office of our Association in Ann Arbor, or shall be published so as to be at the service of everyone. The *JOURNAL* now goes to over six thousand subscribers. Is it too much to expect that among the subscribing libraries, college and university professors, and the more professionally minded high-school teachers there could be found two thousand who would be willing to order such an Index at a reasonable price? At least another thousand copies should be set aside for future needs. Professor Knapp found that it was possible to gather a considerable sum as voluntary contributions to such an enterprise. On this basis the Index could perhaps be sold at two or two and a half dollars per copy. If the above estimates of the demand for the Index are too optimistic, the price per copy would of course have to be increased accordingly.

At the New Orleans meeting next April the Business Manager expects to present to the Executive Committee a financial plan for publishing the Index. Therefore he requests the co-operation of subscribers in making possible an approximation of the demand for such an Index. In the advertising section of this issue will be found a blank which may be torn out. This is neither an order blank nor a pledge. It is merely a statement of interest, a "trial balloon." Will you not please turn to it at once, fill in the items, and mail it to the *CLASSICAL JOURNAL*, Iowa City? If your library subscribes, please ascertain the librarian's wishes in the matter and transmit a blank for the library, also. Thank you. Your help at this point will enable your officers to act with greater confidence in this important but somewhat uncertain undertaking.

R. C. F.

ANNOUNCEMENT

A prize for a Latin tribute in honor of Vergil was announced in the CLASSICAL JOURNAL XXIII (1928), 643, together with a full statement of the conditions. It is herewith announced that the competition will close March 31, 1930, and that all MSS must reach Professor W. L. Carr, Ann Arbor, Michigan, on or before that date.

THE NATIONALITY OF VERGIL¹

By LEANORA REILLY FURR
Cornell University

During the last half century there has been a conspicuous tendency in literary criticism to find Celtic elements in Vergil's poetry and even to call him a Celt. This idea is admittedly part of the vogue for things Celtic which had its inception in the lectures of Matthew Arnold, though Arnold himself quoted passages from Vergil as a guide in determining what he called the "Greek note," as distinguished from the "Celtic note," in Shakespeare.² Be that as it may, with Vergil's nationality once questioned, evidence was assembled to prove a Venetian, an Etruscan, or an Umbrian origin. The one common characteristic of these diverse claims is a lack of conclusive evidence to support any one of them, while their very diversity renders each of them the more insecure.

Strangely enough the claim for a Venetian origin has been the least championed, though it has better ancient testimony than the others. Servius³ says of Vergil: *Civis Mantuanus, quae civitas est Venetiae*; and Macrobius (*Sat. v, 2, 1*), going a step farther: *Unde enim Veneto rusticis parentibus nato inter silvas et frutices educto vel levis Graecarum notitia litterarum?* We have also some verses of Sidonius (*ix, 15, 47-49*) which label Vergil's birthplace as Venetian:

*Venetam lacescat nt favore Mantuam
Homericaeque par et ipse gloriae,
rotas Maronis arte sectans compari.*

¹ I am indebted to Professor N. W. DeWitt for helpful suggestions in working out this problem.

² Cf. *The Study of Celtic Literature*: Long Acre, D. Nutt (1910), 140.

³ Cf. Diehl, *Vitae Vergiliana*: Bonn, Marcus and Weber (1911), 40.

It would hardly be profitable to linger over these statements or to question Mackail's positive assertion that "Mantua was at no time within the district known as Venetia,"⁴ for little would be gained in proving or disproving the point. Neither a man's birthplace nor the political relationship of that town to an adjoining district determines the individual man's racial extraction.

The claim that Vergil was an Etruscan first appears in Paulus, who says, *genere Tusco*. Focas has *Vergilium tellus nisi Tusca dedisset*, but this is not precisely the same thing. Since these statements⁵ must ultimately have been inferences from the only passage where Vergil speaks of the Etruscan origin of Mantua (*Aeneid* x, 198-203), it is not incumbent upon the modern reader to accept them in preference to his own interpretation. There is no evidence extant to prove that an Etruscan population survived in Mantua in Vergil's time or that his mention of its Etruscan origin is more than a captivating historical sentiment. It may also be noted that an obvious explanation of the poet's mention of this tradition is not lacking: Maecenas was an Etruscan, and it was not only a pleasure to Vergil to honor him but a source of pride to intimate that their backgrounds possessed something in common.

Professor Wilamowitz-Möllendorff is responsible for the statement that Vergil was an Umbrian. He says that *Maro* was the name of an Umbrian official⁶ — a statement substantiated by Müller, who includes the word in his *Altitalisches Wörterbuch*. But *Maro* seems to be a Mediterranean name and may be identified with Homer's *Máqov* (*Odys.* ix, 197). Moreover, since it is merely the poet's *cognomen*, it is hardly adequate to terminate a controversy of this nature.

In considering the more widespread notion that Vergil was a Celt, it becomes apparent that it rests on sentiment rather than on logic. The ancient biographers contributed nothing to this

⁴ Cf. *Virgil and His Meaning to the World To-day*: Boston, Marshall Jones Co. (1922), 32.

⁵ Cf. Diehl, *op. cit.* pp. 50 and 37 respectively.

⁶ Cf. *Reden und Vorträge*: Berlin, Weidmann (1925), I, 344.

version of the poet's origin. Nettleship seems to have been the first to state the case.⁷ He says, "The name Andes . . . is Celtic," and that may well be, though it does not prove much concerning the inhabitants of that *pagus*. Americans do not need to be reminded that the population of Sioux City has ceased to be Indian, that the French are all but gone from St. Louis, or that the name Los Angeles does not mean that its people are Spanish. Nettleship adds, "The family name Vergilius is also Celtic; so perhaps may be the *cognomen* Maro and the name of the poet's mother Magia." Although he quotes no authority for these statements, he might have cited the precarious evidence of Zeuss, who has a note on "Vergilius": *Nomen vix dubiae originis Gallicae. Cf. Vergiliae (stellae).*⁸

No extended research in the problem was conducted until that of Zwicker,⁹ who studied some of the epigraphic evidence and from it maintained that the Celtic claim was justified. Brauholtz,¹⁰ pointing out certain flaws in Zwicker's technique, advanced the discussion a step farther. He, also, based his study on epigraphic evidence concerning names in the *Vitae Vergilianae*, but concluded that the question must be left open:

All we can say is that the preceding investigation suggests the probability that *Vergilius* and *Maro* are Etruscan or Etrusco-Latin, though the former may well be Keltic, whereas *Magia* and *Silo* would appear to be probably Keltic, though a Latin (perhaps Etruscan) claim might also be allowed.

He does, however, deviate somewhat from impartiality in quoting M. Pichon: *Celui qui a chanté le grandeur de Rome n'est pas un Romain, pas même un Italien; c'est un Cisalpin, en qui apparaissent quelques traits du génie celtique.*

⁷ Cf. *Vergil*: London, Macmillan Co. (1879), 21.

⁸ Cf. *Grammatica Celtica*: Leipzig, Weidmann (1853), I, 14. That *Vergiliae*, the Latin name for the Pleiades, was Celtic is hardly conceivable; used by Cicero *et al.*

⁹ Cf. *De Vocabulis et Rebus Gallicis sive Transpadanis apud Vergilium*: Leipzig, Noske (1905).

¹⁰ Cf. "The Nationality of Vergil," *Class. Rev.* xxix (1915), 104-10, especially pp. 109 f.

In spite, however, of all that has been written hitherto, only the least decisive part of the evidence has been discussed. Zwicker and Brauholtz did not have access to the index of *Corpus Inscriptionum Latinarum* XI, published since their work,¹¹ and they also left untouched a most significant block of evidence — the Oscan inscriptions and the literary allusions to the Magian and Vergilian *gentes*.

Suetonius' statement *parentibus modicis fuit ac praecipue patre* (Diehl, *op. cit.* 8) invites the inference that the two families were sufficiently well known to be compared with each other. Accordingly, the plan of the present article has been to assemble all of the inscriptions of the two families, which amount to more than two hundred in Italy, to note the local distribution of these inscriptions, to draw such inferences as seem justifiable, and to supplement these observations with all of the literary evidence which sheds any light on the question.

Our historical knowledge of Capua, capital of the Samnites, is interspersed with references to the Magian *gens*, the *gens* to which Vergil's mother belonged. Among the heraldic inscriptions (*iuvilae*) found at Curti, on the outskirts of Capua, is one bearing the name of the Magii. It is in the Oscan dialect and is dated by Buck as "one of the very earliest Oscan inscriptions, barring coin-legends."¹² He specifies the beginning of the third or perhaps the end of the fourth century. The name *Maius* appears in other Oscan monuments, notably the Cippus Abellanus, where it is the *praenomen* of both the *quaestor* of Abella and the *meddix* of Nola. These facts furnish indisputable proof that, at an early period in Italian history, there were Magii writing not Etruscan, not Celtic, but Oscan.

In 216 B.C., when Capua revolted to Hannibal, a certain Decius Magius was the only citizen who remained loyal to Rome. This Magius is described as *vir, cui ad summam auctoritatem nihil*

¹¹ *C. I. L.* XI contains the inscriptions for Aemilia, Etruria, and Umbria and is, therefore, especially important for this study. *C. I. L.* XIII, as yet unindexed, might modify, but would not controvert, our results.

¹² Cf. *A Grammar of Oscan and Umbrian*: Boston, Ginn and Co. (1928), p. 248, no. 21. *Maius*, below, is a variant of *Magius*; cf. Buck, *op. cit.* § 176, 1.

praeter sanam civium mentem defuit (Livy xxiii, 7). Perhaps Livy took especial pride in this picture of the Capuan, for we know that his daughter married a Magius (Seneca, *Controv.* x, *Praef.* 2). Two years after the unsuccessful efforts of Decius Magius, we find Gnaeus Magius of Atella, a small town to the southward, serving at Capua as *meddix tuticus* under the opposite political faction (Livy xxiv, 19). This official, one of the last to hold that Oscan title, was also apparently the last of the prominent members of the Magian *gens*, for part of the severe punishment which Rome meted out to the city when it surrendered in 211 B.C. was the abolition of local magistracies, the death penalty for the members of the senatorial class, and the deportation of the citizenry.

At Aeclanum, headquarters of the allies in the Social War, we find a descendant of Decius Magius repeating the loyal gesture of his forefather: Minatius Magius raised a legion and fought on the Roman side. This we learn from Velleius Paterculus (ii, 16), who was descended on his mother's side from these Magii; Velleius' brother bore the name Magius Celer Velleianus, having evidently been adopted by a maternal relative. An inscription from Aeclanum (*C. I. L.* IX, 1140) contains the name of Minatius Magius' son, one of a commission in charge of restoring the walls after Sulla's siege of the town.

In still another Samnite town, representatives of the Magian *gens* were found. Cicero (*Pro Caelio* 7, 21) mentions Gnaeus and Magia, son and daughter of Dinaea, a woman of Larinum.

It is consequently obvious that, from the beginning of the fourth century B.C. down into Ciceronian times, the Magian *gens* is found writing the language, holding the offices, leading the people, and living in the towns of the Samnites. These are facts, and no amount of linguistic testimony can upset them.

The available epigraphic evidence furnishes striking confirmation of the literary. If one place a dot at the site on the map of Italy (omitting for the present the region north of the Po) of each Magian inscription which appears in the *C. I. L.*, a definite grouping becomes apparent: the dots cluster in Samnium, Latium,

and Campania, across central Italy, leaving the northern and southern sections bare. This area not only coincides with that from which Magians are known to have come, but extends only slightly to regions in connection with which we have no literary mention of them.

Let us now consider the Vergilian *gens*. It is a name of little note before the poet's time, but some of those names which do appear are worth considering for the light which they throw upon the association of the Magian and Vergilian *gentes*. In 87 B.C. there served as tribune of the plebs in Rome Marcus Vergilius,¹⁸ whose colleague was Publius Magius (Cicero, *Brutus* 48, 179). It is interesting to note the occurrence of these two names in the tribunate immediately after the Social War. Later we find a Vergil and a Magius taking service under the same patron. Gaius Vergilius, called *vir fortis et innocens*, was a legate of Piso in Macedonia in 57 B.C. (Cicero, *De Prov. Cons.* 4). This was Lucius Calpurnius Piso Caesoninus, the man against whom Cicero directed the *In Pisonem*. His first fame, or infamy, had come in 59 B.C., when he was prosecuted for plundering a province (Val. Max. VIII, 1, 6), in which a certain Magius was serving him as prefect (Cicero, *De Orat.* II, 66).

Returning to our graphic illustration of the evidence of the monuments, we find that, in representing Vergilian inscriptions by dots, we have but depicted the close association of the two *gentes*. In district after district and in town after town the names occur together, the Magian inscriptions always somewhat more numerous. *Parentibus modicis fuit ac praecipue patre*, said Suetonius, and literary and epigraphic evidence substantiates that statement.

Corroboration of these findings may readily be discovered by considering the district in which the poet was born — Transpadane Gaul (*C. I. L.* V). Numerius Magius, chief of engineers in the army of Pompey (Caesar, *De Bello Civ.* I, 24), is the one Magian from the district who is mentioned in literary documents. His being a citizen of Cremona is interesting when we remember

¹⁸ Plutarch, *Sulla* x, however, calls the man Οὐεργίλιος.

Vergil's connection with that town. In completing the map picture we find that here Magian and Vergilian inscriptions appear in numbers comparable to those of central Italy—a statement which can be made of no other part of the Roman Empire.¹⁴ The relative position of the two families in these Transpadane monuments is the same as in central Italy: the Magian inscriptions are more numerous and, what is more important, the two families have left their memorials side by side. This frequent juxtaposition of names bespeaks something more than mere chance.

To summarize, the Oscan inscription of Curti, Livy's account of the careers of Decius Magius and Gnaeus Magius Atellanus at Capua, Velleius Paterculus' story of his ancestor, Minatius Magius of Aeclanum, who also figures in *C. I. L.* IX, 1140, and the distribution of Magian inscriptions in Samnite territory seem to prove beyond doubt that this *gens* was Samnite. Because, on the positive side, the Vergilian family was, as we have seen, consistently associated with the Magians and because, on the negative side, there is no convincing evidence to prove the name other than Italic, this *gens* likewise must have been either Samnite or of related Italic stock. It is reasonable to account for the presence of the two families in Transpadane Gaul by supposing that they migrated, whether voluntarily or not, and there lived as neighbors and, in the case of Vergil's immediate family, as relatives. The plea that the poet was of Celtic origin need be considered no weightier than the nineteenth-century sentiment which engendered it, and nothing really vital stands to detract from the welcome and logical conclusion that Vergil is a genuine Italian singing the glories of his own race.

¹⁴ As stated above, *C. I. L.* XIII has not yet been indexed.

TENNYSON AND LUCRETIUS

By ORTHA L. WILNER
University of Chicago

Is it possible for one poet to reproduce another? Translations of great poets there have been — great translations, from such stupendous ones as Chapman's *Homer* to brief ones such as Tennyson's "Battle of Brunanburh," translations varying immensely in exactness of phrase and fidelity of feeling. Still, even a poet cannot make a translation anything more than second-hand. The creative poet, not satisfied with the copy-work of translation, must through his own genius infuse into what he writes something of his own self. However closely he may follow his original in thought, figure, and trick of speech, nevertheless he includes necessarily something either more or less or different, a coloring from his own nature. Because of this, an added sincerity, a depth of feeling, greater in the adaptation than in the translation, rouses in turn a greater depth of feeling in the reader. To say that poets are greatest in their own idiom is mere triteness. Let him who would put the poem of another into his own language, not translate, but, utterly imbued with the piece, after living with it, thinking it, dreaming it, loving it, then write it from his own heart and brain.

Such a procedure, I believe, was Tennyson's in writing his "Lucretius." The poem is as much Tennyson's own as "The Idylls of the King," which also came from the inspiration of another man's work. Had I space, I should like to point out Tennyson's familiar poetic technique in the "Lucretius": the use of caesura, onomatopoeia, alliteration, assonance, tone-harmony, repetition, the music of the consonants — all well-known devices to lovers of Tennyson; to remark the dignity, human sympathy,

and poetic fervor which appear alike in both poets, in spite of the opposite poles of the doctrines which they believe; and to point out that Tennyson's poem displays the marks of his own personality without distorting, but rather by reemphasizing, the austere character of the great Roman whose *De Rerum Natura* is its original.

Brief though Tennyson's poem is, it repeats, in the form of a dramatic monologue, the great scientific and moral doctrines of the six books of the *De Rerum Natura* in such a way as to leave a true impression of Lucretius, the poet, the scientist, the moralist. It does this by reproducing its original in ideas and in the expression of the ideas, including brief turns of phrase so characteristically Lucretian as to be recognized by the most casual reader, and figures of speech, and actual translations of single lines and longer passages. Through these methods, Tennyson faithfully presents the essential features of the poetic manner, the science, and the ethics of Lucretius, including even the almost awed recognition by him of the importance of his doctrines.

THE POET

Realizing this importance, Lucretius reverences his master, Epicurus, as a god:

deus ille fuit, deus (v, 8);
*confer enim divina aliorum antiqua reperta (v, 13),*¹

where he compares Epicurus with Ceres, Bacchus, Heracles; or, as Tennyson puts it:

The Teacher, whom he held divine (13).

He follows his teacher faithfully throughout his books:

inque tuis nunc
ficta pedum pono pressis vestigia signis (III, 3 f).

Tennyson uses the same phrase:

I prest my footsteps into his (118).

¹ Quotations cited by both book and line refer to W. A. Merrill, *T. Lucretius Cari De Rerum Natura Libri Sex*: Boston, American Book Co. (1907); those cited by line only refer to Tennyson's poem "Lucretius" in the *Works of Alfred Tennyson*: New York, Macmillan Co. (1911).

And just as Lucretius speaks of his master's writings:

*aurea dicta,
aurea, perpetua semper dignissima vita* (III, 12 f),

so Tennyson speaks of his master's poem and prophesies for it the immortality for which Lucretius asks and which he seems to have attained:

till that hour,
My golden work . . . shall stand: ay surely (258 f, 263).

To emphasize the importance of his doctrines, Lucretius often includes such verses as:

*quemvis efferre laborem
suadet et inducit noctes vigilare serenas
quaerentem dictis quibus et quo carmine demum
clara tuae possim praepandere lumina menti* (I, 141-44).

Such statements of long and concentrated effort are echoed in Tennyson, who adopts *in toto* Suetonius' story of the poet's insanity and suicide, which are said to have resulted from drinking a love-potion given him by his wife; and he makes this very preoccupation Lucilia's reason for administering the poison:

his mind
Half buried in some weightier argument,
Or fancy-borne perhaps upon the rise
And long roll of the hexameter — he past
To turn and ponder those three hundred scrolls (8-12).

With this recognition of his mission always upon him, Lucretius won by hard toil a foremost position among Roman poets. To have represented his poetry fairly is Tennyson's difficult achievement. Although, as I have said, Tennyson's own poetic devices are all obviously present in his poem, they are not its only characteristics. Simplicity, dignity, minuteness of description — all of a Lucretian type — are also present. Especially Lucretian is the wealth of imaginative comparison.

PHRASES REPEATING LUCRETIAN PHRASES

Very many of the Roman's own figures and comparisons and descriptions enter Tennyson's work. His "windy halls of heaven"

(136) recalls numerous phrases, no one of which it exactly translates, so far as I can find. Lucretius' beloved compounds are reflected in Tennyson's "apple-arbiter" (91); "fancy-borne" (10); "human-amorous tears" (90); "twy-natured" (194); and "goat-foot" (203), the last translating precisely *capripedes* (iv, 580). But only once does Tennyson use the "in vain" which recurs in his model like the tolling of a funeral bell.

DESCRIPTIVE PASSAGES

These are mere touches of similarity; such likenesses of description and figure are carried through longer passages also. The storm pictures are an illustration. Tennyson echoes them:

Storm in the night! for thrice I heard the rain
Rushing, and once the flash of a thunderbolt—
Methought I never saw so fierce a fork—
Struck out the streaming mountain side, and show'd
A riotous confluence of water courses
Blanching and billowing in a hollow of it,
Where all but yestereve was dusty-dry (26-32).

The picture recalls in general the storms of Lucretius' Book vi, and the flood in i, 282-84. In vi, 281-92, for instance, he gives the elements of thunder, lightning, and flooding rains. Observe:

*maturum tum quasi fulmen
perscindit subito nubem, ferturque coruscis
omnia luminibus lustrans loca percitus ardor.
quem gravis insequitur sonitus, . . .
et altum
murmura percurrunt caelum* (vi, 282-88).

Later in the poem Tennyson returns to the storm in the verses:

how easily
The mountain there has cast his cloudy slough,
Now towering o'er him in serenest air,
A mountain o'er a mountain — ay, and within
All hollow as the hopes and fears of men (176-80),

verses which give in smaller compass the scene in vi, 189-98, some of the phrases of which, referring to the clouds, are:

aut ubi per magnos montis cumulata videbis [nubila]

*insuper esse aliis alia atque urgere superne . . .
 tum poteris magnas moles cognoscere eorum
 speluncasque velut saxis pendentib' structas
 cernere, quas venti . . . complerunt* (vi, 191-97).

The other nature descriptions in Tennyson also are representations of Lucretius' pictures. There is the dog that

With inward yelp and restless forefoot plies
 His function of the woodland (45 f),

a description parallel with:

*venantumque canes in molli saepe quiete
 iactant crura tamen subito vocesque repente
 mittunt et crebro reducunt naribus auras,
 ut vestigia si teneant inventa ferarum* (iv, 999, 991-93).

Sheep, cattle, birds, flowers, all are frequent elements in the pictures of Lucretius, used in a variety of ways to illustrate his physical principles; therefore Tennyson has included them too:

and genial heat
 Of Nature, when she strikes thro' the thick blood
 Of cattle, and light is large, and lambs are glad
 Nosing the mother's udder, and the bird
 Makes his heart voice amid the blaze of flowers (97-101).

This is a tantalizing elusive repetition of the "rich prooemium," and of other passages; for instance:

inde ferae pecudes persulant pabula laeta (1, 14);
large diffuso lumine (III, 22);
et satiati agni ludunt blandeque coruscant (II, 320);
ad sua quisque fere decurrunt ubera lactis (II, 370);
aeriae primum volucres te, diva, tuumque
significant initum percussae corda tua vi (1, 12 f);
tibi suavis daedala tellus
summittit flores (1, 7 f).

The sunrise lines seem more Tennysonian than Lucretian. They pile up a cumulative mass of descriptive elements with more of sensuous beauty than of austere simplicity:

King of the East altho' he seem, and girt
 With song and flame and fragrance, slowly lifts

His golden feet on those empurpled stairs
That climb into the windy halls of heaven (133-36).

Lucretius' manner possesses the simplicity that this lacks:

*aurea cum primum gemmantis rore per herbas
matutina rubent radiati lumina solis
exhalantque lacus nebulam fluviique perennes,
ipsaque ut interdum tellus fumare videtur* (v, 461-64).

One of the loveliest descriptions in Tennyson's poem is that of the garden alive with "a noiseless riot . . . Nymph and Faun . . . and here an Oread . . . a Satyr, a Satyr, see" (185-92). In this Tennyson has given his own imagination full play, beautifully elaborating the list of rural deities in Lucretius:

*haec loca capripedes satyros nymphasque tenere
finitimi fingunt et faunos esse locuntur* (iv, 580 f).

DIGRESSION ON THE DREAMS

In this group of descriptive passages should be included one of the three dreams, although these are in fact Tennyson's structural means of including in the artistic whole of his poem certain indispensable but awkwardly handled elements of Epicurean doctrine and Lucretian psychology. The first dream (37-46) is a statement of the atomic theory as expounded in Books I and II of Lucretius. It will be quoted in part later. The second (46-58) is a vivid piece of character drawing. The bloody civil wars of the first century B.C. made so profound an impression on the poet that with all the intensity of his nature he hated political and military strife and the ordinary ambitions of men. To this characteristic of the man, Tennyson has added in the second dream, in deference to the dramatic verity of the poem, a second element — the maddening effect of Lucilia's love-philter on her husband's already brooding mind. The third dream (60-66) shows the final effect of the potion, which scorched the man with the very desires he deprecates in his doctrine — the doctrine, namely, that the highest pleasure is to be sought in quiescence. In this third dream Tennyson has deftly used one of the pictures Lucretius had painted for a different purpose:

Then, then, from utter gloom stood out the breasts,
 The breasts of Helen, and hoveringly a sword . . .
 . . . and as I stared, a fire,
 The fire that left a roofless Ilion,
 Shot out of them, and scorch'd me that I woke (60-66),

taken, with a curious reversal of the situation, from:

*numquam Tyndaridis forma conflatus amoris
 ignis, Alexandri Phrygio sub pectore gliscens,
 clara accendisset saevi certamina belli* (1, 473-75).

RELIGIOUS CONFLICT

In representing Lucretius the poet, Tennyson has given to his English readers as keenly as the Roman to *his* readers an impression of the conflict within the man between his intellectual, his almost religious conviction that nature and man and circumstance are wholly the result of the operation of physical laws, and that the gods — though they exist — have no interest in nor control over them; and on the other hand his deeply religious nature which hymns the gods in the very act of denying their power and deifies the nature and natural laws that according to his rational argument displace the gods. Consider, for instance, the "rich prooemium" to Venus in the *De Rerum Natura*. It is one of the loveliest parts of the book; her ardent worshippers could have praised her no more highly. Yet it is the introduction to a book written for the purpose of denying her power. With it compare in Tennyson such verses as:

Is this thy vegeance, holy Venus, thine . . .
 Forgetful how my rich prooemium makes
 Thy glory fly along the Italian field,
 In lays that will outlast thy Deity?
 Deity? nay, thy worshippers. My tongue
 Trips, or I speak profanely (67, 70-74).

Compare, too, with the feeling expressed in the prooemium the lightly touched myths of Venus and Anchises, Adonis, and Paris, that follow the verses I just quoted, and then

O ye Gods,
 I know you careless, yet, behold, to you
 From childly wont and ancient use I call (207-09).

Surely this makes it evident that the spirit of conflict in Tennyson's poem reproduces that of Lucretius. In making this conflict explicit Tennyson writes:

Nay, if thou canst, O Goddess, like ourselves
Touch, and be touch'd, then would I cry to thee
To kiss thy Mavors, roll thy tender arms
Round him, and keep him from the lust of blood
That makes a steaming slaughter-house of Rome (80-84),

verses translated from:

eque tuo pendet resupini spiritus ore [Mavors].
hunc tu, diva, tuo recubantem corpore sancto
circumfusa super, suavis ex ore loquellas
funde petens placidam Romanis, incluta, pacem (1, 37-40).

I shall quote no more specific illustrations to the proposition that Tennyson has given a just estimate of Lucretius the poet, for the passages that follow will serve also to display the similar qualities of the two poets: the minuteness in description, the beauty and simplicity in expression, and the sympathy and intensity of feeling in both poems. It is a remarkable feat that the later poet should have been able to take nearly all his descriptions and figures, phrases, and even words from the earlier one without sacrificing his own poetic verity and imagination.

THE SCIENTIST

As well as poet, Lucretius was scientist and moralist. What he maintains is that he put his science and ethics into poetic guise to make them pleasanter:

shutting reasons up in rhythm,
Or Heliconian honey in living words,
To make a truth less harsh (223-25);
volui tibi suaviloquenti
carmine Pierio rationem exponere nostram
et quasi musaeo dulci contingere melle,
si tibi forte animum tali ratione tenere
versibus in nostris possem (1, 945-49).

This he has succeeded in doing. The story that Victor Hugo sat all day reading the book in the spot where first he found it, and

the impression it has made on poets from Vergil to Tennyson, are testimony to its appeal, borne out by almost every individual reader. The interest of physicists and anthropologists in the book, especially within the last hundred years, testifies to the remarkable scientific imagination of the author, based as it was on observation and reasoning without experiment.

His scientific explanations rest upon the theory of there being indestructible atoms in constant motion throughout limitless space during everlasting time. Tennyson does not attempt to prove this principle, as Lucretius does; but he does affirm it and its important applications, viz. that the universe, being created of chance gatherings of atoms, consists of many systems of worlds, all suffering both beginning and end; that not the universe alone is atomic, but also beasts, phantoms, dreams, man, the soul of man, the gods themselves. Tennyson gives these theories in the first dream:

for it seem'd

A void was made in Nature; all her bonds
 Crack'd; and I saw the flaring atom-streams
 And torrents of her myriad universe,
 Ruining along the illimitable inane,
 Fly on to dash together again, and make
 Another and another frame of things
 Forever (36-43).

All the notions here mentioned Lucretius states more than once, but it seems useful to quote only two passages²—the first one because in it, with the same personal note as in the dream, the poet actually sees nature at work:

moenia mundi
discedunt, totum video per inane geri res (III, 16 f.).

The second presents the same items as Tennyson:

cum . . .
seminaque in numero numero summaque profunda
multimodis volitent aeterno percita motu . . .
sponte sua forte offensando semina rerum . . .
tandem coluerunt, ea quae coniecta repente
magnarum rerum fierent exordia semper (II, 1053-62).

² There is a picture of the dissolution of nature into atoms in I, 1102-10.

The thought is repeated near the end of Tennyson's poem in a way to emphasize, what Lucretius emphasizes so often, the cycle of existence:

And therefore now
 Let her, that is the womb and tomb of all,
 Great Nature, take, and forcing far apart
 Those blind beginnings that have made me man,
 Dash them anew together at her will
 Thro' all her cycles — into man once more,
 Or beast or bird or fish, or opulent flower (242-48).

The first portion of this is a free rendering of:

*quicque in sua corpora rursum
 dissoluat natura* (i, 215 f.).

The last portion was obviously suggested by:

*vertunt se fluvii frondes et pabula laeta
 in pecudes, vertunt pecudes in corpora nostra
 naturam, et nostro de corpore saepe ferarum
 augescunt vires et corpora pennipotentum.
 ergo omnes natura cibos in corpora viva
 vertit et hinc sensus animantium procreat omnes* (ii, 875-80).

The phrase "those blind beginnings" is exactly Lucretius' *pri-mordia caeca* (i, 1110); and "the womb and tomb of all," poetic and dramatic as it is in English, is equally so in Latin:

omniparens eadem rerum commune sepulcrum (v, 259).

In still a third place Tennyson restates the great principle of the atomic cycle of existence — so important is it as the basis of Lucretius' moral doctrines:

But till this cosmic order everywhere
 Shatter'd into one earthquake in one day
 Cracks all to pieces, — and that hour perhaps
 Is not so far . . .
 Vanishing, atom and void, atom and void,
 Into the unseen forever (249-58).

And Lucretius repeats the principle oftener than Tennyson. The foregoing lines, for instance, translate:

*una dies dabit exitio, multosque per annos
 sustentata ruet moles et machina mundi* (v, 95 f.);

*forsitan et graviter terrarum motibus ortis
omnia conquassari in parvo tempore cernes* (v, 105 f);
. . . *exitium caeli terraeque futurum* (v, 98).

In none of these passages does Lucretius use the striking phrase "atom and void"; but elsewhere he does several times — in i, 420, for instance, *nam corpora sunt et inane*, and in i, 445, *inane et corpora*.

This is the *great* principle of Lucretius' scientific system. This once granted, the rest of his doctrine of physical nature is not hard to accept — saving, of course, the amusing explanations of natural phenomena in Book vi. Several of the corollary doctrines Tennyson includes; he makes no pretense — there was no necessity for it — of giving an exhaustive treatment of the phenomena of the universe. The originals of those doctrines that he does find a place for it is difficult and unnecessary to trace to book and line, for they are usually casual references to what in the *De Rerum Natura* are long arguments. I give three examples: 1. The description of the Satyr recalls the whole early development of animal life on earth, recounted in Book v; it recalls in particular the argument against the existence of the prodigies of fable — Centaurs, Scyllas, Chimaeras — which is summarized in the lines:

but him I proved impossible;
Twy-natured is no nature (193 f);

so Lucretius says:

nec . . . esse queunt duplici natura (v, 878 f).

2. The mention of Lucilia's poison "tickling the brute brain within the man's," and of "those tender cells" (21 f), reminds the reader that in Lucretius the human *mind* and *soul* as well as the body are composed of atoms; also of the description of atoms — some round and smooth, some barbed, some formed to "tickle" (ii, 429). "Tender" is, of course, the *tenuis* (iii, 425) so often used of what pertains to the mind or soul. 3. Dreams are phantoms that fly:

Now thinner, and now thicker, like the flakes
In a fall of snow, and so press in, perforce
Of multitude (166-68).

They are according to Lucretius the husks of things which are constantly shed because of the ceaseless motion of the atoms and which thereafter flit through the universe, entering the eyes of men, until they are finally altered and dissipated by collision with more substantial bodies. Much of Book iv deals with this theory of "idols" or "husks":

*rerum simulacra vagari
multa modis multis in cunctas undique partis
tenvia* (iv, 724-26).

Even the gods are atomic, and Tennyson makes Lucretius' unfulfilled promise to explain how the gods can then be immortal a proof of his untimely death. All the universe, in fact, is atomic — has a beginning and an end, must "follow the great law" (116), *foedere naturae certo* (v, 924). Faith in this great law is the goal toward which the scientific doctrines lead, for faith in the uninterrupted functioning of this law, Lucretius believes, is all that is necessary to accomplish his moral purpose.

THE MORALIST

In Lucretius, therefore, the scientist is subordinate, as is the poet, to the moralist, inasmuch as the science, clothed in poetry to make it more palatable, is but a means to attain the moralist's purpose — to free humanity from the fear of death and the fear of the gods. His conviction is that the chief reason for unhappiness in life is this twofold fear, and his entire work was undertaken in the desire to right the misapprehension which gives rise to this fear. This intention is repeated like a strain of music running through an opera:

*nam veluti pueri trepidant atque omnia caecis
in tenebris metuunt, sic nos in luce timemus
interdum, nilo quae sunt metuenda magis quam
quae pueri in tenebris pavant finguntque futura.
hunc igitur terrorem animi tenebrasque necessest
non radii solis neque lucida tela diei
discutiant, sed naturae species ratioque* (ii, 55-61).⁸

⁸ Practically repeated in iii, 87-93; vi, 35-41; and in part in i, 146-48.

THE GODS

First, then, he admits the existence of the gods, but denies their power. Man therefore need no longer fear punishment after death nor tremble with awe now before the immortals, for the gods, like the material universe and the living creatures in it, are atomic. They are immortal, they are holy; but they need no appeasing with sacrifice, having no power to help or harm, living instead a retired, Epicurean life in their distant homes.

As I said before, Tennyson uses the question of the immortality of the gods to suggest the conflict in Lucretius' mind between his reason and his instinctive faith, a conflict which appears in the *De Rerum Natura* particularly in the discussions of the gods. Tennyson, enlarging on the promise to prove the immortal nature of the gods:

quae tibi posterius largo sermone probabo (v, 155),

which was never fulfilled — an indication, at least, of the Roman's unexpected death — makes him say:

If all be atoms, how then should the Gods,
Being atomic, not be dissoluble,
Not follow the great law? My master held
That Gods there are, for all men so believe.
I prest my footsteps into his, and meant
Surely to lead my Memmius in a train
Of flowery clauses onward to the proof
That Gods there are, and deathless. Meant? I meant?
I have forgotten what I meant (114-22).

Similar conflict appears in the address to Venus, already quoted, and repeatedly in the *De Rerum Natura*; *longe remota* (v, 148), *immortali aevo* (ii, 647), *divum corpora sancta* (i, 1015), *quietos* (v, 168), are phrases used of them, each with its counterpart in Tennyson: "far aloof" (76), "deathless" (121), "ye holy Gods" (33), "the quiet Gods" (55). But the gods are not to be sacrificed to:

Because I would not one of thine own doves,
Not ev'n a rose were offer'd to thee (68 f).

CHARACTERISTICS OF THE GODS

The reason is that the gods *have no power*. Of the sun, for instance, he writes:

nor knows he what he sees (132),
taking the thought from Lucretius' words:

(of mind) *infitiandum*
totum posse extra corpus formamque animalem
putribus in glebis terrarum aut solis in igni (v, 140-42).

Nature alone is responsible for all her phenomena — thunder, lightning, earthquake:

Which things appear the work of mighty Gods (102);
... *fieri divino numine rentur* (1, 154).

Tennyson says:

The Gods are careless (150),
O ye Gods, I know you careless (207 f.).

Lucretius says:

deos securum agere aevom (v, 82).

They cannot "touch and be touch'd" (81):

tangere enim non quit quod tangi non licet ipsum (v, 152; of the nature of the gods).

Lucretius in Tennyson asks, "Is this thy vengeance"? (67), believing they can take no vengeance:

non quo violari summa deum vis
possit, ut ex ira poenas petere inbibat acris (vi, 71 f.).

Again he asks:

Which of these
Angers thee most, or angers thee at all? (74 f.).

For the gods *feel no anger* — *nec tangitur ira* (ii, 651). The myths of the gods are branded as *utterly untrue*:

Tales! . . . A tale to laugh at (130, 182 f.);
quod procul a vera nimis est ratione repulsum (v, 406).

When Tennyson calls them stories which "they fable of the quiet Gods" (55), he uses advisedly the word that Lucretius uses

of the gods, *fungunt* (II, 175). Finally, the gods, such as described, dwell aloof in happy homes :

the Gods, who haunt
The lucid interspace of world and world,
Where never creeps a cloud, nor moves a wind,
Nor ever falls the least white star of snow,
Nor ever lowest roll of thunder moans,
Nor sound of human sorrow mounts to mar
Their sacred everlasting calm! (104-10)

and in the Latin :

*apparet divum numen sedesque quietae
quas neque concutunt venti nec nubila nimbis
aspergunt neque nix acri concreta pruina
cana cadens violat semperque innubilus aether
integit, et large diffuso lumine rident.
omnia suppeditat porro natura neque ulla
res animi pacem delibat tempore in ullo* (III, 18-24).

HUMAN SYMPATHY

It is Lucretius' sympathy for the hard lot of mortals that drives him to attempt to relieve their misery by teaching them how to attain the ideal Epicurean life. Tennyson sums up half a dozen melancholy pictures when he writes :

I often grew
Tired of so much within our little life,
Or of so little in our little life—
Poor little life that toddles half an hour
Crown'd with a flower or two, and there an end (225-29).

This is based on Lucretius' banquet scene in the great conclusion to Book III; but it is reminiscent, too, of the farmer's hard lot in Book II, of the unsatisfied search of the wealthy and ambitious for the true way of life, at the beginning of Book III, and of the long, bitter struggle of mankind for civilization in Book V. Only the first of these, however, is close enough to Tennyson's lines to warrant quotation :

*inumbrant ora coronis,
ex animo ut dicant 'brevis hic est fructus hominis;
iam fuerit neque post umquam revocare licebit'* (III, 913-15);

"poor little life" not only translates *homullis* but utters all Tennyson's own feeling for the disappointments of the world. Lucretius says:

o genus infelix humanum (v, 1194),
o miseras hominum mentes, o pectora caeca (ii, 14);

and Tennyson answers with "wretched man" (128), and later summarizes his wretchedness in:

And here he [the sun] glances on an eye new-born,
 And gets for greeting but a wail of pain;
 And here he stays upon a freezing orb
 That fain would gaze upon him to the last;
 And here upon a yellow eyelid fall'n
 And closed by those who mourn a friend in vain,
 Not thankful that his troubles are no more (137-43).

From two very similar passages is taken the first of this:

miscetur funere vagor
quem pueri tollunt visentis luminis oras (ii, 576 f),

and with juxtaposition and inextricable connection of birth and death:

cum primum in luminis oras
nixibus ex alvo matris natura profudit,
vagituque locum lugubri complet (v, 224-26).

The last part gives the substance of the long paragraph in which Lucretius offers comfort to those who have lost a father or a husband by death, a dramatic and poetic passage in III, 894-911. Lucretius describes the whole scene, and Tennyson simply refers to it; but both have the same thought. Again in Book III, after the lament friends make for their dead friend, he says: "But they do not add that now he no longer desires these things" (III, 900 f).

The poet's sympathy and realism have an unusual opportunity for expression in the *De Rerum Natura* in the enumeration of the diseases that affect not only the body but the brain as well—as Tennyson writes:

gout and stone, that break
 Body toward death, and palsy, life-in-death,

And wretched age — and worst disease of all,
 These prodigies . . . [his madness]
 The phantom husks of something foully done,
 And fleeting thro' the boundless universe,
 And blasting the long quiet of my breast
 With animal heat and dire insanity? (153-63)

Lucretius' third book depicts slow death, sudden death, and wretched age; and the fourth book deals with the horrid fancies of the mind that were driving Tennyson's Lucretius mad.

THE EPICUREAN LIFE

All such diseases destroy the quiet enjoyment of the serene, noble, dignified life — the aim of the ideal Epicurean. It is the moral purpose, almost the religion of Lucretius to win converts to this quiescent happiness. Such a life he believes his gods lead; and to the beatitude of the gods, the life of the Epicurean may approximate:

I thought I lived securely as yourselves (210);
ut nil impedit dignam dis degere vitam (III, 322).

He enumerates the ills of society as not present in his ideal life:

No lewdness, narrowing envy, monkey-spite,
 No madness of ambition, avarice (211 f);
macerat invidia (III, 75),
hunc vexare pudorem, hunc vincula amicitiae
rumpere et in summa pietatem evertere suadet (III, 83 f),
denique avarities et honorum caeca cupidio (III, 59).

These are the ills that prevent one from leading a life worthy of the gods. The positive side of the picture shows what this life of the Epicurean is like:

No larger feast than under plane or pine
 With neighbors laid along the grass, to take
 Only such cups as left us friendly-warm,
 Affirming each his own philosophy (213-16);
cum tamen inter se prostrati in gramine molli
propter aquae rivum sub ramis arboris altae
non magnis opibus incunde corpora curant (II, 29-31),

a passage that appears twice in the poem, surely for emphasis,

the second time with a change of only three words and followed after a few lines by :

*tum ioca, tum sermo, tum dulces esse cachinni
consuerant* (v, 1397 f).

In close proximity to the first appearance occurs the statement :

*sed nil dulcius est, bene quam munita tenere
edita doctrina sapientum tempa serena* (ii, 7 f).

This is a life :

Without one pleasure and without one pain (268) ;
*corpore seiunctus dolor absit mensque fruatur
iucundo sensu cura semota metuque* (ii, 18 f).

It is the only life of real satisfaction :

the great life which all our greatest fain
Would follow, center'd in eternal calm (78 f) ;
*at claros homines voluerunt se atque potentes,
ut . . . placidam possent opulenti degere vitam* (v, 1120-22).

The great men follow the wrong road; but what they are all seeking, according to Lucretius, is tranquillity of life :

viam palantis quarere vitae (ii, 10).

DEATH A BOON

Such then is the ideal life, contrasted with the ills of the body and the carking cares of the mind. Such tranquillity is worth attaining, whatsoever may be the price; and if all else fail, yet one road to tranquillity remains — death. How so? In death, soul is annihilated as well as body. There exists no after-life, whether of torment or of joy; for the soul too is physical and atomic. This is the great creed to which the whole argument tends. Lucretius argues over and over again that the soul is perishable; sometimes by a passing reference like Tennyson's "perishes as I must" (264), which repeats Lucretius' favorite *necessest*; or sometimes as in iii, 756, where he says that the soul *dissolvitur, interit ergo*. Seventeen carefully presented arguments he has in Book III to prove that :

The soul flies out and dies in the air (273) ;
pereat dispersa per auras (iii, 544) ;

and that :

momentary man

Shall seem no more a something to himself (252 f) ;
quamvis neget ipse
credere se quemquam sibi sensum in morte futurum (III, 874 f) ;

and that :

He, his hopes and hates, his homes and fanes
. . . shall pass (254-56) ;
iam iam non domus accipiet te laeta, neque uxor
optima nec dulces occurrent oscula nati
praeripere et tacita pectus dulcedine tangent.
non poteris factis florentibus esse, tuisque
praesidium (III, 894-98).

Since to him death is the end, since Epicureanism

plucks

The mortal soul from out immortal hell (261 f) ;
mortalem vitam mors cum immortalis ademit (III, 869),
nec quisquam in barathrum nec Tartara deditur atra (III, 966) —

since this is so, the inevitable conclusion of the argument is that suicide is the means by which man can seek and win peace if he cannot win it in life :

And such . . . a calm . . . man may gain
Letting his own life go (110-13) ;
tu quidem ut es letō sopitus, sic eris aevi
quod superest cunctis privatu' doloribus aegris (III, 904 f).

This conclusion is unavoidable, granted the truth of the premises. Suicide, therefore, is the natural and acceptable cure for those whose bodily or mental ills have piled unbearably upon them. Death brings tranquillity when it comes ; and it does come sooner or later :

certa quidem finis vitae mortalibus adstat
nec devitari letum pote quin obeamus (III, 1078 f) ;
O Thou,
Passionless bride, divine Tranquillity . . .
Howbeit I know thou surely must be mine
Or soon or late (264-70).

There is nothing to prevent men who are weary of waiting for death from seeking it for themselves; for

he that holds
The Gods are careless, wherefore need he care
Greatly for them, nor rather plunge at once,
Being troubled, wholly out of sight? (149-52),

a doctrine that Lucretius states in the words:

*sin ea quae fructus cumque es periere profusa
vitaque in offensust, cur amplius addere quaeris, . . .
non potius vitae finem facis atque laboris? (III, 940-43).*

Then in very truth man shall have peace; and Tennyson's ending:

Care not thou!

Thy duty? What is duty? Fare thee well! (279 f)

as fitly sums up his philosophy as do Lucretius' words:

nil igitur mors est (III, 830).

To the reader who does not know the *De Rerum Natura*, Tennyson's "Lucretius" is a masterly dramatic monologue. Its plot, its characterization, its atmosphere of ordered incoherence so well suited to its plot, its strong, gloomy message of tranquillity, its haunting beauty of phrase and figure, all have their appeal to the lover of poetry. But to the lover of Lucretius' own poem, every jot of characterization, of atmosphere, every tenet of the message, nay, every phrase and figure, almost every word recalls the master himself.

MODERN COUNTERFEITING OF ANCIENT COINS

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There is counterfeiting and counterfeiting — illegal and fraudulent imitation, and legitimate and useful reproduction. While, alas, the former is common enough, especially in so far as ancient coins are concerned, it is the latter sort that we have in mind and which we have developed.

The method was started by our seeking some way of reproducing ancient coins for purposes of illustration and instruction in the classroom. The use of real coins was too fraught with risk and was too expensive in the beginning; hence some method of reproduction was needed. It must be faithful to the original, clear-cut in its definition, and durable in its material; also suitable for being handed from pupil to pupil, of small intrinsic value, and easy of manufacture.

We thought of many methods — plaster-of-paris models, electrolytic reproduction — but finally discarded them all in favor of a simple and inexpensive method of casting the "counterfeits" in an easily-fusible metal. This was done by preparing a plaster-of-paris matrix of the coin, allowing it to dry thoroughly, and later pouring the metal in. The resulting model was trimmed and coated with beeswax to prevent oxidation and sulphidization. This system has been thoroughly worked out, and all the best coins of the Sheldon and Farnsworth Collections of Middlebury College have been reproduced with excellent results. In many cases the inscription on the original coin, undecipherable on account of oxidation, is easily legible on the bright and clean surface of the cast. The method is easily learned with a little practice and causes no injury whatever to the coin. A description follows.

First, produce a couple of metal salve boxes to serve as molds,

one a half-ounce, the other an ounce container. Also, two six-inch pieces of twilled linen binding tape which may be bought at any dry-goods store, a small amount of shellac either white or orange and very thin, a small bottle of Three-in-One or a similar oil, two watercolor brushes (cotton on the ends of two toothpicks will do nearly as well), a heavy-bladed knife, an iron tablespoon, a can of Sterno, some plaster-of-paris, and fusible metal. The amounts of these last two must of necessity vary with the size and number of the coins cast. For a large-sized coin like the Attic tetradrachm or Roman *as* one or two ounces of plaster will be needed, and approximately the same weight of metal. For the smaller coins, such as the *denarius* (the average size of most ancient coins), about half this amount will be needed.

The best plaster for this purpose is that used by dentists. The Cloverleaf Double X Quick-Setting Plaster is what we have been using with excellent results. It may be obtained from the John Hood Company, 171 Tremont Street, Boston, Massachusetts, in varying quantities. It is very fine-grained, will record the smallest detail on the coin faithfully, and sets in eight minutes. When thoroughly dry it is hard and durable.

The best metal we have yet found is a dental casting metal put out by the S. S. White Dental Manufacturing Company, 120 Boylston Street, Boston, Massachusetts, and is called Melotte Metal. It may be bought in two-ounce ingots costing about 75c apiece. This metal melts at 96° Centigrade or about 203° Fahrenheit, just below the boiling point of water. It may easily be melted in an iron tablespoon over an alcohol flame. If large numbers of coins are to be cast, it will be cheaper to make up an alloy, a thing easy to do. For each 100 gram ingot (for smaller ingots reduce the amounts proportionally) take 40.5 grams of bismuth, 32.2 grams of tin, and 27.3 grams of lead and melt in a graphite crucible, if possible; if such apparatus is not readily obtainable, any heat-resisting nonmetallic container can be used. The lead should be melted first; then the bismuth, and lastly the tin, added. The object in using a graphite crucible is to reduce the ensuing oxidation. The granulated forms of the metals are the easiest

to weigh out accurately. This alloy will melt at about the same temperature and will produce a clean silvery finish.

Having gathered together our materials, we are now ready to make our plaster matrix. First, the coin to be cast should be thoroughly oiled on both sides with the oil recommended; when all parts have been thoroughly covered, remove with the finger the surplus oil, which might otherwise dull the outlines of the impression. Next, the inside of the salve box is thoroughly oiled (the cover of the box is not used), and the six-inch length of tape (which has been well wet with water) placed across it in such a way that it touches the sides and the bottom along the diameter, thus forming inside the box a wide-based square U. The object of this tape is to give something that can be grasped when the completed mold is drawn out from the box. Next, place a well-oiled strip of heavy paper within the box against the vertical sides and over the tape. This is to keep the plaster from setting in the groove running around the box on the inside and thus preventing the removal of the matrix when set.

In a small cup or tumbler (Pyrex baking cups do well) put enough water to half fill the box; then gradually add the plaster, constantly stirring it to remove lumps and air bubbles and to make it smooth. When it has reached the consistency of a very light paste (this consistency can best be learned by experience), pour it into the box until it is half full; then tap the box gently on the table to level out the plaster and expel bubbles. At this point be sure to wash out the mixing cup before the unused plaster in it has set. The semifluid plaster can thus be washed safely down the drain.

As soon as the plaster in the box has set enough so that the coin will not sink into it too easily, drop the coin squarely upon the matrix surface with its more important face down; and with the end of a pencil push it evenly and with care half its thickness into the plaster. Now make in the plaster a truncated V-shaped mark whose smaller end touches the edge of the coin and which radiates out to the edge of the matrix; this will later serve to mark the pouring hole. Parallel to one of the sides of this mark

and fairly close to it mark a straight line; this will later be an air vent, which is absolutely necessary when the metal is poured. Lastly, in the untouched area of the plaster surrounding the coin, make three or four shallow holes with the point of the knife. The plaster of the upper matrix, when poured, will run into these holes and, upon hardening, will form small protuberances which, when fitted into the corresponding holes of the lower matrix, will insure the proper registering of the one matrix upon the other, when later they are put together for casting. The plaster of the lower matrix should be allowed to set until the edge of a knife will not noticeably scar the surface of the plaster when tapped against it.

When this desired hardness has been obtained, go over the exposed plaster thoroughly with the shellac, which has been well thinned. This is to close the pores in the surface of the plaster. As soon as this coating is dry (and it dries almost instantly), thoroughly and heavily oil the shellacked surface (the coin has been previously oiled). Now mix up a second batch of plaster and pour it over the coin and the first matrix up to the level of the top of the box and allow it to harden.

As soon as this second pouring has thoroughly set — twenty minutes is a good safe time to allow, although this can easily be judged with a little experience — grasp the two projecting ends of the tape in one hand and the box in the other, and gently pull the entire plaster mold out of the box. Strip off the tape and then the paper. Now very carefully separate the two halves of the matrix. The coin will usually stick in one matrix or the other. Carefully circumscribe the plaster about the edge of the coin with the point of a knife to prevent the plaster's chipping when the coin is removed. The latter can then be taken out, usually by simply inverting it, and any shreds of plaster still adhering to it can easily be wiped off.

Next take the first or lower matrix in one hand and carefully hollow out the pouring hole with a knife. This pouring hole was marked out when the matrix was first poured. When this hollowing out is completed, it should be deeper at the outside edge

of the matrix, like a semicone, and the inner end should be as deep as the face of the coin. The air vent, just a slot in the plaster, is next completed and cuttings corresponding to the air-vent and pouring hole of the lower matrix are made in the upper matrix. When the matrices are finished and assembled, the pouring hole should resemble a funnel, and the air vent a square hole just beside it. The air vent should be near the pouring hole, for otherwise the metal, when poured, will run out the former and an imperfect cast would result.

A word of warning should be given in regard to the plaster. Once it begins to set, the process goes on to completion very rapidly; and if it proceeds too far, the plaster will break instead of yield when the coin is pressed into it. Careful observation of its condition should obviate this trouble.

The matrix should be allowed to dry out thoroughly; this can be hastened by leaving it for several hours on the shelf of a warm stove, or any other place where it will be exposed to moderate heat. As soon as it has dried it is ready for use. If there is need for haste, models can be cast immediately after the matrices have been prepared; but several pourings will have to be run before a good cast will be made, as the dampness in the plaster will cause steam bubbles in the metal cast. A few pourings will dry the plaster out, after which good results should be uniformly obtained.

As soon as the matrices are dry, assemble them, putting the faces together in the position in which they were when they were made. A suitable amount of the metal is then placed in an iron tablespoon and melted over a Sterno or alcohol flame. When it is thoroughly melted, scrape the slag from the surface and pour the alloy into the pouring hole — the two matrices being held firmly together in the left hand. If any surplus metal spills, it will do little damage owing to its low melting point. Allow half a minute or so after pouring for the metal to harden, then carefully separate the two matrices. Cautiously remove the model, and with a heavy-bladed knife (the duller, the better, within limits) trim off the superfluous metal around the edges. Usually the air-vent and the pouring hole fill, and these projections must be re-

moved. If the first model is not satisfactory, try it again until you get the desired results.

A good model is a perfect reproduction of the original coin, preserving its thickness, proper relation of the faces, and the designs. Occasionally an insignificant detail may be lost in casting, but that is usually the fault of the metal and not of the plaster. As a general thing nothing of importance is lost.

As soon as a good model is secured, fill a stiff mucilage brush with bleached beeswax, and thoroughly coat the cast on both sides and on the edges. This process will not obscure the details on the model and will protect it from the air, which would otherwise in time turn it black. It is then in proper shape to pass about the classroom or to put on exhibition. If subjected to a great deal of handling, it can easily be recoated with beeswax.

This method sounds quite complicated in description, but in practice is very simple and easily picked up by anyone interested. Its cheapness, fidelity to detail, and simplicity of manufacture greatly recommend it over any other method of reproduction to the teacher of the classics or of ancient history. Its value is obvious; and while the electrolytic method is better in some respects, it is more expensive and less easily done by most people. The method here described will permit the reproduction of any coin, and as many models as desired may be made from the same set of matrices. If a model ever tarnishes badly, it can easily be melted up and recast. If a matrix ever breaks — a thing that does not often happen — it can easily and cheaply be replaced. It seems to us that any teacher of ancient history or of the classics should welcome this method of reproducing, for instruction in the classroom, one of the commonest, most convenient, and most interesting forms left us from the past.

THE EARLIEST PROSE WORK OF ATHENS

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Among the minor works of Xenophon ancient tradition has placed a treatise entitled *Constitution of the Athenians*. It is not the work of Xenophon, nor is its subject the constitution of Athens. Its most correct name, or rather description, would be *An Anonymous Essay on Athenian Democracy*. Its author, like Xenophon, disliked Athenian ways; but he is now generally regarded as quite another person, whom Professor Gilbert Murray¹ has named "The Old Oligarch."

It is a quite brief pamphlet, making some ten printed pages, written in Attic Greek. The author begins (if it is the original beginning) by censure of the Athenians because their constitution treats the base (*πονηροί*²) better than the good (*χρηστοί*). But—here comes his great point—granted this corrupt intention, the Athenians show not folly, as the rest of Greece thinks, but wisdom. Their power rests upon the fleet, manned by the poorer citizens, so that these latter insist on supreme power at home, not needing or seeking high administrative posts, but demanding a share of salaried appointments. The base and poor and "democratic" (*δημοτικοί*) suppress their betters, because throughout the world the best are hostile to democracy. That is why everyone, however vile, is allowed to address the Assembly and is eligible for the Senate. A democracy which gives power in proportion to merit is committing suicide.

Similar license is allowed to slaves and resident aliens (*μέτοικοι*), because the latter are needed for trade and the fleet. The

¹ *A History of Ancient Greek Literature*: London, Heinemann (1898), 167.

² For the "political use of moral terms" cf. R. A. Neil, *The Knights of Aristophanes*: Cambridge, University Press (1901), 202-09.

slaves you are not allowed to strike because you might easily mistake a citizen for a slave; moreover, so much profit is gained by hiring slaves out (*ἀποφορά*) that you must keep them in good humor. Gymnastic and music are frowned upon except where they fill the pockets of the mob, for instance by wages which they earn as performers of plays or as oarsmen.

If we turn now to the subject-allies, we find Athens quite sensible in oppressing the "good" men of the subject-states, because she must have each city a friend to the central democracy; so she bolsters up the "bad" (or democratic) cause everywhere. It may be objected that Athens' strength consists in the power of the allies to pay tribute; but the populace think it better for the individual Athenian to pocket the money of the allies, leaving them a bare subsistence and no power to rebel. Another reproach is that subjects who bring lawsuits against one another are compelled, instead of settling their disputes at home, to take ship to Athens and bring them before the courts in that city. But this plan is excellent, for: (a) the court-fees paid by such litigants maintain the poor citizens throughout the year; (b) the Athenians govern their allies without stirring from home; (c) by their verdicts they help their democratic friends and ruin their oligarchic enemies; (d) there is the one per cent tax levied on all who land at the Piraeus; (e) business is improved for minor officials and those who let lodgings or have a carriage or slave for hire; and (f) the allies are compelled not merely to respect Athenian generals and envoys, but also to fawn upon even the humblest citizen for his vote.

The possession of overseas estates and the magistracies abroad have turned the Athenians (almost without their knowledge) into good sailors; this means an efficient war-fleet. The Athenian infantry is less strong because the navy is all-sufficing, as her continental subjects depend upon seaborne trade. Her maritime supremacy preserves Athens from famine, since not all countries suffer from scarcity at once. It results also in variegated luxury and a language compounded of all Greek and barbarian tongues.

The public services are an advantage to the masses, who obtain

gymnasia, baths, dressing-rooms, and victims from the religious sacrifices.

Athens alone is able to amass wealth, because, no country being self-supporting, materials for naval construction must be brought by sea at the good-will of the masters of the sea.

Only one flaw marks this prosperity: Athens stands not upon an island but upon the continent. So the farmers and the wealthy seek to propitiate the enemy; but the Demos, having no property outside the walls, lives without fear, except that there is more danger of treachery than if Athens were built upon an island.

One convenient feature in her foreign relations is that, whereas an oligarchical state must keep its word, the Demos can always repudiate agreements by making individual politicians responsible, though any good achieved by single persons is attributed by the people to itself.

Writers of comedy are forbidden to satirize the democracy; they must attack individuals only, since these will generally be men of wealth, birth, or power.

That the people should be democratic is natural enough; but any man of rank who chooses to live under a democracy rather than an oligarchy must surely cherish villainous intentions and expect immunity from his surroundings.

Another mistaken reproach against Athens is that a man may often have to wait a year without getting his case brought before Senate or Assembly. The reason is the enormous amount of public business. It is alleged, no doubt, that he could expedite matters by bribery; but though this method is frequent, all the bribery in the world could not make the conduct of affairs convenient: there are so many criminals to be tried.

Finally, the number of men unjustly disfranchised is small, so that there is no hope of any attack by these upon the democracy.

Now, whoever wrote this pamphlet, some things are at once abundantly clear about him: his nationality, his date, his politics, and his temper. Of these four there are two which suggest that he is Xenophon. One is his nationality — undoubtedly Athenian. The other is his politics. Xenophon's feeling about the democracy is

too well known to need description — the democracy that executed his beloved Socrates, that had so little sympathy for Philo-Laconians, mercenary commanders, worshippers of Agesilaus, sporting country gentlemen. But here the similarity between Xenophon and the Old Oligarch ceases. Our author dislikes the democracy but admires it for its open-eyed acceptance of the situation, its cynicism (*ἀναιδεία*), as Euripides would have called it — indeed, did call it (e. g. *Troades* 788). Granted a democratic constitution and an overseas empire, Athens acts with complete sagacity and perfect freedom from romantic misgivings. That is what appeals to the Old Oligarch, himself an excellent realist. No hatred of his country for her suppression of the wise, virtuous, well-born, opulent among her citizens, no contempt for her neglect of justice and social amenities (Yes; social amenities, despite Pericles' Funeral Speech); no longing to overthrow the selfish and ignoble Mistress of the Seas (Yes; ignoble — there is here no memory of Marathon or Salamis, of Aeschylus or Phidias); nothing of all these longings can seduce him into fantastic schemes of conquest, to lead an oligarchic jihad or crusade, to shut his eyes to the facts. The most probable theory of the occasion for this pamphlet is that he had been consulted by oligarchic friends in one or other of the subject-states: "Do you see any hope for a revolt on our part? Should we get help from the oppressed oligarchs in the Capital? We hear sensational accounts of the numbers of disfranchised Athenians. Surely they would rise and seize the city while we organized a naval rebellion throughout the Aegean?" In answer to this romantic ardor our friend in his cool little final paragraph grimly shakes his head.

What greater difference could two Athenians show than the difference of temper between this cool-brained realist (who, on the one hand, is utterly unimpressed by the magnificent past of his country just because it *is* past, but who, on the other hand, never permits hatred or disgust to hide her present strength) and Xenophon — the Ideal Boy Scout, whose writings suggest a quaint blend of Fenimore Cooper and Sir John Lubbock, a man into whose secluded brain Socrates himself never inserted any idea

above the level of a schoolboy, or Epaminondas himself any glimmering of constructive politics? Xenophon's kinship is not with that Thucydides whom he emulated, but with none so much as Oliver Goldsmith: both were romantics writing in the classical manner. The Old Oligarch is utterly different in temper, in personality; the fact that they both disliked such men as Cleon proves nothing as to their identity. Look at the companion-work (or rather the accompanying work) which Xenophon undoubtedly wrote, the *Constitution of Sparta*. It is all there — everything that we find in the *Memorabilia*, the *Agesilaus*, the *Hiero* — the same artless habit of taking all things at their face-value, the same fine capacity for admiration wherein Xenophon is excelled only by Plutarch. Of that weak, second-rate, but lovable personality there is no trace in the present treatise. You might as well suppose that Boswell wrote the *Letters of Junius*. But we can supply, in addition to the clinching argument from personality, a quite scientific proof that Xenophon is not the author. It is the date. He was born in 424 B.C. or a very few years earlier. What is the date of the *Constitution of Athens*? It is not difficult to determine; practically all the evidence points to one brief period, a period when Xenophon was either not yet born or at most a small boy.

First of all, the book was written during the so-called Peloponnesian War, 431-404 B.C. That fact of course does not necessarily exclude Xenophon; I give it first as the broadest indication. The author talks (III, 2) of "the war," not "war," and of the devastation of Attica (II, 16). Next, it was written at least somewhat early in the war, for it plainly antedates the catastrophe in Sicily (413 B.C.): Athens holds undisputed mastery of the sea — that is repeated constantly. Thus we get the period 431-413. Can we restrict it still more? In II, 18 our oligarch writes: "They forbid the composition of comedies which abuse the People" (*κωμῳδεῖν . . . καὶ κακῶς λέγειν τὸν . . . δῆμον οὐκ ἔωσιν*). Now, there are two³ plays actually extant which contradict this rule and so must be

³ To which may be added the *Babylonians*, produced in 426 B.C., the fragments of which, as well as other first-rate evidence, show it to have been an attack on the Demos.

regarded as later than our pamphlet. They are the *Knights* and the *Wasps* of Aristophanes, produced in 424 and 422 B.C. respectively. It is impossible to maintain that the final glorification of the foolish old man, actually named Demos, saves the *Knights* from being a satire upon the People as well as a savage onslaught upon Cleon; the *Wasps* is even more direct, for there is in it no individual like Cleon who may be taken as bearing the brunt of the attack.⁴ Unless, therefore, we are to suppose our author ignorant of these brilliant plays (though the *Knights* gained the first prize), we must restrict our dates of composition to the period 431-424 B.C., to which latter year the book is now generally assigned. But even within this short period we may discover some negative help, in particular if we compare the author's vigorous description of Athens' complete control over her subject-allies with the fact that in 428 Mitylene, and most of the rest of Lesbos, revolted. Again, the disquisition on land-warfare would have received admirable point from a citation of Demosthenes' disastrous Aetolian expedition (426 B.C.). So that we have good reason to place this book in the years 431-428 B.C. and to regard it as a manifesto called forth by the premature hopes of the oppressed oligarchs throughout the Empire when to their joy they behold the hated Sovereign City menaced by Sparta and her confederates.

It appears, then, that our author was writing just about the time of Xenophon's birth. But there is yet another indication, literary style. The Oligarch is a vigorous talker; but he does not know how to write a book, even a brief treatise on a theme which so obviously lends itself to systematic handling. The abstract with which we began shows that he has no conception of marshaling facts; he passes from a momentous topic to trivialities and then comes back to fresh aspects of the earlier topic. Needless to say, at least one German has attributed this characteristic to the fault of manuscript transmission, the stupidity of the scribe. But one

⁴ We must beware of confusing the Old Oligarch's point with the legislation against lampooning of which our theatrical authorities speak. The latter insisted μὴ κωμῳδεῖν ὀνομαστί. The Oligarch distinctly says (II, 18) that the Athenians not only forbid satire of the People but also encourage attacks on individuals, since these are sure to be mostly rich, noble, or powerful.

cannot believe that a scribe would deliberately maul a text which was *ex hypothesi* well ordered. No, this author is not (strictly) writing a book at all, but setting on paper a "talk" or speech. Here, again, contrast Xenophon; some of his writings have scarcely any merit save the methodical progress so lacking in the *Constitution of Athens*. We cannot even be sure that the document is complete. J. G. Schneider,⁵ for instance, imagined that an earlier part is lost which contained an account of the Solonian régime, compared with the evil features in contemporary Athens. Similarly, the end is abrupt. But the extant body of writing shows such incoherence that we have no real cause to suspect any losses. Then, as to style in the narrower sense: his language is unpolished and at times conversational. The casual second person appears in several places, for example in 1, 11: "Where there are rich slaves, it is unprofitable that my slave should fear you; but in Sparta my slave does fear you." Again, we find the early free use of the definite article as a demonstrative: ἔπειτα φωνὴν πᾶσαν ἀκούοντες ἔξελέξαντο τοῦτο μὲν ἐκ τῆς τοῦτο δὲ ἐκ τῆς (II, 8). And in general there is a complete absence of Thucydidean power and Xenophontic grace. Listen to this:

Well, these things being so, I deny that it is possible for affairs at Athens to be otherwise than they now are, unless it is possible to take away a little here and add a little there. But it is not possible to make a great change without removing some element of the democracy. For it is indeed possible to discover many ways of improving the constitution; but to secure that the democracy shall exist, and also adequately to discover an improvement in public life, is not easy, except (as I said just now) by adding or taking away on a small scale. [III, 8]

This fumbling repetitive style is not Xenophon; the man knows only one expression for "it is possible," οἶδε τε, and he uses it four times.

No; the *Constitution of Athens* is anterior to Xenophon, anterior to Thucydides, almost certainly anterior to Antiphon, very possibly anterior to the fragments even of Gorgias,⁶ the Sicilian

⁵ *Xenophontis Quae Extant* vi, 63, 67 (Oxford, 1817). Schneider was the first to deny Xenophontic authorship to this work.

⁶ He came to Athens in 427 B.C. as ambassador from his native city, Leontini.

founder of Athenian rhetoric. This is the earliest extant specimen of Attic prose and is indebted directly to no model, for the likeness to Herodotus which may at times strike the reader is hardly the result of study — though Herodotus was certainly well known in Athens at this time — but of the fact that both the historian and this Old Oligarch based their style upon ordinary speech. Why, then, has it been attributed to Xenophon, who in his own grade shows admirable mastery of the pen? Simply because our manuscripts include it among his works and certain scholars have seen fit to compile evidence in support of this attribution. The work early became anonymous and was attached to Xenophon merely because he had published the *Constitution of Sparta*. Such occurrences were frequent in ancient literature; loose straws and sticks of anonymous composition were drawn into the center of the eddy nearest to them, attached to some famous author who had produced work of the same kind. So the *Hymns* were attributed to Homer, the so-called *Fifth Olympian* to Pindar, and the *Fisher Idyll* to Theocritus.

Who, then, wrote this? In addition to Xenophon, six candidates have been, or may be, suggested: Antiphon, Thucydides son of Melesias, Thucydides the historian, Phrynicus the soldier and oligarchic revolutionary, Alcibiades, and Critias. The first is the famous orator of whom Thucydides (viii, 68) speaks with a very rare enthusiasm; his well-known partisanship of oligarchy is the only argument for him. For Thucydides, the son of Melesias, also, there seems no case except that he was not a democrat. Alcibiades has no stronger claim, save that, as we know from a celebrated passage in his address to the Spartans (Thuc. vi, 89), he regarded, or said he regarded, democracy as "confessed folly" ($\delta\mu\omega\lambda\gamma\omega\mu\epsilon\eta\ \alpha\nu\alpha$). But we have some reason to believe that his literary style, had he turned to such feats, would have shown at least some brilliance; moreover, he was almost certainly too young at this date to pose as a spokesman of the oligarchs. Thucydides the historian is practically out of the question; our author can hardly have been the man who put into Pericles' mouth that immortal description of the social and artistic brilliance of the

Athenian people. Can we, moreover, believe that Thucydides, during the early years of the war, composed for foreign or quasi-foreign readers so caustic an account of Athenian selfishness and materialism? As for Phrynicus, he may be our man, but he is simply a guess of Müller-Strübing's,⁷ as being a leader in the oligarchic revolution of 411 B.C. By far the most likely of the six is Critias.

That famous leader of the Thirty Tyrants was a man of whom one would gladly know much more. He and his like formed the only political *intelligentsia* which Ancient Greece ever produced, for poor Theognis of Megara, though he wrote with great feeling and fullness about the vile mob, cannot be described as very intelligent. Our notions of the Thirty are derived almost completely from the democratic orators of the fourth century, who delight to describe them as mercenary butchers. But one of these orators emits (as if by chance) a ray of light in which they grow more human and intelligible. Lysias remarks: "They said (φάσκοντες) that it was their duty to purge the city of wicked men and turn the rest of their countrymen to righteousness and justice" (*Eratosthenes* 5). This reads like a quotation from politicians who sought to inaugurate a "rule of the saints" like the English Puritans, at least to introduce some self-discipline into the abounding freedom of Athens. Among them Critias was the most uncompromising politician and the strongest personality. And he belonged, as was said, to an *intelligentsia*. Two tragedies were pretty certainly his work, the almost entirely lost *Pirithous* and *Sisyphus*, both once attributed to Euripides. If Critias did write our present pamphlet, then he has performed the delicious feat of being mistaken both for Euripides and for Xenophon. From the *Sisyphus* survives a notable fragment of forty-two lines giving a rationalistic account of the origin of religion: first, human life was mere brutishness (there were no rewards for righteousness, no punishment of wrong); then law was set up, that justice might be sovereign (but this only added furtiveness to sin); finally

⁷ "Die Attische Schrift vom Staat der Athener," *Philologus, Supplementband* IV (1884), 1-188.

some shrewd man introduced τὸ θεῖον, the conception of God, so that even in secret the wicked might be restrained by fear. Observe the cold realism of this, recalling the temper of our political treatise. But there is a contrast to it, at first sight amazing, in the magnificent apostrophe to the Creator that survives from the *Pirithous* (fr. 596, Nauck) and may be paraphrased somewhat as follows:

From all time, O Lord, is thy being; neither is there any that saith,
 This is my son.
All that is created, lo, thou hast woven the firmament about it; the
 heavens revolve, and all that is therein spinneth like a wheel.
Thou hast girded thyself with light; the gloom of dusk is about thee,
 even as a garment of netted fire.
Stars without number dance around thee; they cease not, they move in
 a measure through thy high places.

But the contrast need not detain us: nothing is more difficult and dangerous than to judge a play by one extract. It is to be added that Critias wrote also prose works. A pupil of the Sophists and of Socrates, he composed studies of Greek constitutions, including Sparta and Thessaly. The fragments⁸ of these, scanty as they are, show the same dry style as our pamphlet. So that the case for Critias may be called fairly good. One imagines him in early manhood, well under thirty,⁹ as a clear-headed student both of politics and of literature, that passage about the Creator being as much a revolt from popular theology towards a personal religion as his studies of Sparta and Thessaly, together with this realistic account of Athenian democracy, mark a revolt from popular oligarchy (as well as popular democracy) towards a new realist policy.

⁸ E. g. the passage quoted from the *Constitution of Sparta* by Clement of Alexandria (*Strom.* vi, 264): "Αρχομαι δέ τοι ἀπὸ γενετῆς ἀνθρώπου, πῶς ἀν
βέλτιστος τὸ σῶμα γένοιτο καὶ ἰσχυρότατος, εἰ δὲ φυτεύων γυμνάζοιτο καὶ ἐσθίοι
ἔρρωμένως καὶ ταλαιπωρίῃ τὸ σῶμα, καὶ ή μήτηρ τοῦ παιδίου τοῦ μέλλοντος
ἴσεσθαι ἰσχύοι τὸ σῶμα καὶ γυμνάζοιτο.

⁹ This is a necessary assumption, even did we not know that Critias was born no earlier than 460 b. c. (cf. Diehl, Pauly-Wissowa *Real-Encyclopädie* xi, 1902), because in later life he gained a high reputation for literary style. Wilmowitz-Moellendorff, however, insists (*Aristoteles und Athen* I, 171) that our author was "kein Jüngling."

Notes

[All contributions in the form of notes for this department should be sent direct to John A. Scott, Northwestern University, Evanston, Ill.]

HORACE, SERM. I, 1, 90 f

Ut si quis asellum

In campo doceat parentem currere frenis.

The above passage is given as an illustration of futility. Those who live in the Southwest understand its applicability since they know that the burro introduced by the Spanish Conquistadores is not obedient to the bridle. This animal is guided by a tap on the right side of his head or neck to cause him to turn to the left, and by a tap on the left side to cause him to turn to the right. It is well to get this custom on record as the burro is rarely any longer seen in the Southwest.

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HELEN'S RECOGNITION OF TELEMACHUS IN THE *ODYSSEY*

Professor Schmid in his recent *Griechische Literaturgeschichte* has broken with the disintegrating critics of Homer and has expressed his conviction that the *Iliad* and the *Odyssey* are the best-executed long poems of which we have any knowledge, but he has not entirely freed himself from the spirit that carps at Homer and rejoices in finding defects. On p. 150 he names one of these poetic absurdities:

Es gibt auch Gedankenlosigkeiten, die man dem einen Dichter nicht abnehmen kann: wie will Helena *Od.* 8 143 ff eine Aehnlichkeit ihres etwa 18jaehrigen Gastes mit Telemachos erkennen, der zur Zeit von Odysseus' Abfahrt nach Troia ein kleines Kind, also zur Zeit von Helenas Entfuehrung schwerlich schon geboren war und den sie seither zu sehen keine Gelegenheit gehabt hat?

In everything which concerns Helen it must be remembered that she was astoundingly quick and shrewd in reaching con-

clusions. Two other examples of her cleverness are found in this same fourth book of the *Odyssey*. When Odysseus slipped into Troy disguised as a beggar in rags and disfigured by blows, Helen knew him at once, yet so cleverly concealed this knowledge from her Trojan companions that Odysseus accomplished the thing for which he had entered the city. More remarkable than anything else was what she did when the Greek leaders entered Troy hidden within the wooden horse, for Helen came to that horse, seeming to know each man that was within, and she called upon them, assuming the voice of the wives of the different heroes. She could have known the wives of very few of these leaders; hence this amazing cleverness must have been due to her more than human origin. In the fifteenth book when Telemachus and his companion are about to leave the palace and land of Menelaus an eagle swoops down into the yard and carries off a goose, an evident omen; but no one guessed its meaning until Helen revealed its full significance.

Nothing could be more in keeping with the character of Helen than that she should have been the first to recognize in the young stranger the features of his father, it was not necessary that she should have seen him previously, all that was needed was that she should have known Odysseus. It is neither improbable nor unusual that a son should be known by the fact that his features resemble those of his father. Everyone who has taught thirty years in the same place is continually recognizing the new pupils of this year by their resemblance to the pupils of a generation ago.

All this in Homer is natural and common. It is cool rationality when compared with the recognition marks in the *Libation-Bearers* of Aeschylus, since Electra saw in the lock of hair and in the footprints such a family resemblance that she reasoned her brother must be near. However unlikely these proofs may have been, it has never seriously occurred to anyone to deny this scene to Aeschylus.

Helen had far more than a lock of hair or a footprint to aid her conjecture, for she had the complete person before her.

This scene in the *Odyssey* is in perfect harmony with human

nature and experience, and above all it is in keeping with the superclever nature of Helen.

Constant study and examination of all the *Gedankenlosigkeiten* found in Homer convince me that they are all due to one of two causes: failure to understand Homer, or failure to understand the life which Homer describes. If I were to pick in all Homer the one passage which most clearly portrays the typical Helen, it would be this passage so strongly condemned by Professor Schmid.

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JOHN A. SCOTT

ON MISREADING VERGIL

The *Aeneid*, like all well-known classics, suffers from the misapplication of quotations used out of their proper context. Well-turned phrases put in the mouth of Anchises or Evander or Turnus, spoken in character and in accord with a specific occasion, are often torn out of their setting and employed as axioms, mottoes and *obiter dicta*; and when they have become familiar *mots* they are finally made use of for the support of putative "Roman" sentiment. During the coming year many will reread their *Aeneid*. It is to be hoped that they will reinstate such tags into their original setting and let them recover their genuine color. The most distressing instance of such misquotation of Vergil is probably the misuse of the eschatology of the sixth book, which Vergil invented in order to have a plausible setting in which to place the great men of the state for the sake of a stirring review of Rome's heroic days. Vergil of course did not actually believe that unborn souls stood around the Elysian Fields with lance and horse waiting their cue to appear. Nor did any one else. But that particular staging was necessary for his poetic purpose as was Dante's elaborate Inferno for his. A literal interpretation is as much out of place in one as in the other.

Another well-known passage will bring me to my point. No less a person than Winston Churchill repeats in his widely read *Aftermath* a vulgar error when he quotes the well-known "Spare the conquered and war down the proud" as a "Roman motto." It was St. Augustine, I think, who began the habit of quoting this

as a motto; and since then any nation that under pretext of preserving world peace has tried to make itself the arbiter of nations by means of a policy of balance of power, has been prone to quote this line as an approved expression of ancient wisdom. But the oldest Roman rule of war that we have, that of the Fetial college, recognized self-defense and recovery of stolen property as the only just causes of war, a rule to which Cicero recurs time and again (cf. especially *De Re Publica* III, 34 ff.). And Augustus himself, who presumably was a fairly good authority on Roman policy in Vergil's day, never assumed that Rome had the right *superbos debellare*, for he took pride in asserting *nulli genti bello per iniuriam inlato* (*Res Gestae* 26).

Vergil's words were not meant as a Roman motto: they were spoken by Anchises to Aeneas when he was about to set out on the specific mission of founding the Roman state (*Romane*), and they are accompanied with a warning that haughty neighbors (he probably had Turnus in mind) would oppose his efforts. Such opponents must be compelled to acquiesce in a just mission, but when they did so they were to be treated with mercy. In the whole passage Vergil takes a legitimate pride in the fact that Aeneas will bring law and order into primitive Latium:

*Tu regere imperio populos, Romane, memento
(haec tibi erunt artes) pacique imponere morem.*

But it is characteristic that Vergil puts into Anchises' mouth the modest and regretful confession, after reviewing the deeds of Rome from Aeneas to Augustus, that there are few exploits to tell of except those of warfare. The four lines beginning *excudent alii* are in Vergil's eyes a frank admission of a sorrowful failure in the highest arts of civilization. A poet who could write those lines is the last to intend *debellare superbos* in the sense of a general command applicable to Augustus or of a universal Roman motto to be employed today as a revelation of Rome's policy. This is only a reminder, which of course very few Latin scholars will need, that the utterances of Vergil's characters must be permitted to speak to the point at issue and in their own rôles without reference to a later-day misuse of their words by careless publicists.

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Book Reviews

S. H. HOOKE, *New Year's Day, the Story of the Calendar (The Beginning of Things)*: New York, William Morrow and Company (1928). Pp. ix + 78. \$1.00.

This volume is a remarkably clear and interesting exposition of the early development of the calendar. The author's point of view is clear from his Introduction: "Instead of exhibiting the bare bones of chronological mathematics, a study too technical to interest the general reader, we shall take as our starting-point in the ancient civilization those festivals of central importance in the life of the community which will illustrate the true nature of the calendar" (3).

For reasons not quite clear he begins his survey with Babylonia rather than with Egypt. He explains (Ch. II) that the Babylonian calendar had its origin in the recurrent religious ceremonies, particularly the New Year festival, which owed its importance to the "fixing of destinies" connected with it in the popular religious conviction. The very existence of the calendar presupposes definite social organization and, as part of this organization, some "scientific" equipment in the shape of written language, arithmetic, and primitive instruments of observation. The development of the calendar year in Egypt, with its distinctive arrangement of twelve thirty-day months followed by five epagomenal days, is treated next (Ch. III, 21-24), in a chapter which is one of the most lucid explanations of the Egyptian calendar known to the reviewer. Here too, as the author points out, such a development is possible only with the previous existence of organized community life and the beginnings, even if rudimentary, of scientific data.

The contribution of Greece (Ch. IV) was in the direction of clarification; and the reforms, later imposed upon the Mediterranean world by Augustus, were designed to eliminate the confusion caused by the simultaneous use of a religious year based on the

fixed recurrence of religious festivals and a civil or scientific year arising from accurate observation of the movements of heavenly bodies. Brief chapters deal with subsequent developments in Western Christendom, Palestine, the Far East, and Africa, and in the Mayan and American Indian civilizations.

The final chapter (67-77) is an admirable bit of cautious summary. Hooke's idea is that, while we are not able to see the actual invention of the calendar in process, we are able to estimate the factors involved in its development. In addition to the definite organization and scientific equipment of which I have already spoken, it presupposes an extensive body of observations, such as the regular recurrence of natural phenomena, and also a theory of man's place in nature. The resemblances between calendars of different civilizations, Hooke points out, are due partly to the fact that they rest upon observation of natural phenomena which are universal, such as the sun, vegetation, etc. When, however, calendars exhibit local peculiarities and these peculiarities are adopted elsewhere,¹ Hooke suggests, cautiously enough, the possibility of cultural connection. His summary concludes with a repetition of the statement of Eduard Meyer that the home of the calendar is in Egypt and that its inception is accurately to be dated with the rising of Sirius on some July 19th.

The striking thing about this volume is the reserve with which the author states his conclusions. The same cannot be said of the other authors in this Series, several of whom allow themselves unlimited freedom in the process of building theories when facts run out. Hooke is a diffusionist, but gives the impression that he regarded his investigation of the calendar as more than a mere link in the chain of diffusionist evidence. In fact, some of the arguments which, consciously or unconsciously, he adduces must make rather uncomfortable bedfellows in this Series. Thus "the apparently slight influence of Egypt on the religion and calendar

¹ Hooke cites, e. g., the Egyptian epagomenae and the special festivals connected with them, and calls attention to the similar appearance of Mayan epagomenae. Another example is in the orgiastic feasts connected with the Twelfth Night ceremonies of the Celts and Teutons, which exhibit similarities to the twelve-day Babylonian New Year feast.

of the Jews, in spite of the close and long-continued intercourse between the two countries," is more than "a curious problem" (47) — it is a warning not to push too far the notion of a diffusion of culture. So too the statement of the relation of the Mayan calendar to those of the ancient Near East cannot be comforting to the diffusionists. In suggesting a cultural connection, it is not sufficient to show that two widely separated civilizations have similarities; one must go further and show that the pathway between them itself displays traces of these similarities. But according to Hooke's explanation of the resemblance between the Egyptian and the Mayan calendar, in the pathway suggested for the transmission of culture from East to West the "influences disappear and we are left with very rudimentary methods of reckoning" (49 f.).

Only one real objection to this volume seems worth the mention. Hooke succumbs to the insistence of the editors of this Series that the home of ancient civilization is in Egypt. So he claims (22) that "an impartial weighing of the data adduced by experts in each field points clearly to the priority of the Egyptian civilization," and he quotes Eduard Meyer — than whom one could of course hardly have a better authority — for the statement that "the home of the calendar is to be sought in Lower Egypt in the territory of Heliopolis and Memphis" (75). The last statement, a little reflection will show, is merely a statement of belief, not of fact; as for the first statement, it is simply not true. Two months before Hooke's volume was published the late Dr. H. R. Hall, after "an impartial weighing of the data adduced by experts," came to the conclusion² that the earliest civilization was developed in Mesopotamia.³

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² "The Discoveries at Ur and the Seniority of Sumerian Civilization," *Antiquity* 11 (1928), 58.

³ This was the implication of Jacques de Morgan as far back as 1913 when in the journal *Syria* he published his "L'Industrie Neolithique et le Proche Orient" (cited with approval by another *expert*, R. A. S. Macalister, *A Century of Ex-*

CLARENCE W. MENDELL, *Livy XXX-XXXIII*: New York, The Century Company (1928). Pp. xx + 293. \$2.25.

The place of Livy in the college curriculum is well established; but naturally, in view of the great variety of his work, uniformity in the selections made by the instructor is not desirable. The older custom of reading continuously Books I, XXI, and XXII has during the last twenty years been generally superseded by the use of selections from the first decade or the third decade. Now still greater variety is offered in the new text of Dean Mendell, which presents selections from Books XXX-XXXIII. This includes the period of the war with Philip, significant because of the contact of Greek and Roman, and also the end of the Second Punic War and the defeat of Hannibal. An element of romance is added through the story of Sophonisba.

The Introduction, of some fourteen pages, gives a very satisfactory sketch of Livy's work and influence as well as the historical background for the period treated.

The notes in general are adequate and clearly written. Some of the marked peculiarities of Livy's style seem to have been neglected. There is, e. g., no recognition of the participial use of the ablative of the gerund, the ablative expressing duration of time, and the use of the concrete for the abstract noun. *Bina castra* (xxx, 6, 6) surely deserves a note. The statement (ad xxx, 25, 7) that "quis is a contracted form of quibus" is surprising. Historical allusions are given much more attention than *cavation in Palestine*: New York, Revell [1925], 224-27). It is interesting to note that M. Rostovtzeff (*History of the Ancient World*, Vol. I, The Orient and Greece: Oxford, 1926), while he is obviously anxious to avoid the controversy—he compromises (p. 17) by suggesting that culture developed simultaneously in Mesopotamia and Egypt—nevertheless treats Mesopotamia first (pp. 17-20). At the same time it must be pointed out that J. H. Breasted has just reasserted, in his usual vigorous way, his conviction of the priority of Egypt ("The New Crusade," *American Historical Review* xxxiv [1929], 217). One cannot help noting that the champions of Mesopotamia (like de Morgan, Langdon, Hall, and Macalister) have excavated chiefly in Mesopotamia and that those who champion Egypt (like Breasted, Petrie, Naville, and Elliot Smith) have done their most successful work in that country. In the meantime—*archaeologici certant et adhuc sub indice lis est*, and the anthropologists simply *must wait!*

style or syntax. The information furnished is quite sufficient to satisfy the needs of the student and in general is presented with clearness and accuracy, although when we read (p. 280) that "the peace of Cimon (449 B.C.) stipulated that the Persians should not send ships of war west of the Chelidoniae" we are surprised at the post-mortem activity of the great naval hero.

Unfortunately not sufficient care was exercised in the proof-reading. Several misprints have been noted in the text: *Nostro* for *nostri* in xxx, 30, 14; *consertum* for *conserta* in xxx, 31, 8; and *colonia* for *coloniae* in xxxii, 29, 3. The misplaced comma in xxx, 37, 7 is confusing, while there is a typographical error in the heading on p. 81. In the notes the spelling of Latin words is often incorrect, and the form in the notes is not always the same as in the text. Numerous errors in the cross-references would seem to justify the average student in his reluctance to look up parallel passages.

The general appearance of the book is so attractive and the subject matter of such interest that it is to be hoped that the necessity of a second edition will furnish an opportunity for the correction of the typographical errors which are the only blemish in an otherwise excellent work.

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Yale Classical Studies, edited by AUSTIN M. HARMON, Vol. 1: New Haven, Yale University Press (1928). Pp. 252. \$2.50.

This volume contains ten articles by members of the department of classics at Yale University. It may cause surprise that this collection is the first volume in Yale's series of classical studies while the similar series at Harvard has reached volume thirty-nine. The Yale volume is substantially bound and printed in clear type (though perhaps of somewhat too small a face), but is altogether attractive in physical appearance. The arrangement and running titles of the articles as well as freedom from misprints show careful editing.

1. "Lucian's Dramatic Technique" by Alfred R. Bellinger

(pp. 3-40). The dramatic element in the works of Lucian attains an unprecedented importance. The introduction of his characters is the crucial part of the exposition. Lucian does not confine himself to the tiresome monotony of vocatives but achieves an amazing success in handling his 234 characters in the 118 dialogues. The exits of characters, as well as the action and all the scenery, Lucian must supply by words. His skill in clearness is generally of a high order and furnishes a good illustration of intelligent composition.

2. "David and Goliath on an Early Christian Lamp" by Paul V. C. Baur (pp. 43-51). Mr. Baur claims this specimen as unique. Goliath to the left, David to the right, face each other advancing to the conflict (*I Samuel xvii, 49*).

3. "The Political Philosophy of Hellenistic Kingship" by Erwin R. Goodenough (pp. 55-102). After the failure of the city-state, from about the end of the fifth century B.C., the new theory of kingship was developed. There were fierce defenders of the city-state and democracy, but then came Alexander and opened the floodgates of oriental conceptions, both political and religious. Archytas, Diogenes, Sthenidas, and Ephantus, the Pythagoreans, developed this philosophy in harmony with the epithets "saviour of society," "creator of the state," and "animate law." Mr. Goodenough omits Paul's discussion in *Romans* XIII, 1-7.

4. "Village Administration in the Roman Province of Syria" by George McLean Harper, Jr. (pp. 105-68). Mr. Harper's discussion of village administration in Syria is elaborately documented by footnotes and closes with a useful Bibliography of two full pages. The *kome*, or village, originated as a larger unit than the family; the *polis*, or city, was at first a fortress to protect the villages. Mr. Harper names the village officials in Syria and fully describes the village organization. A good account is given of the village revenue and the village expenditures, the chief income being probably from public land. Villages were sometimes owned by individuals, and frequently influential men took villages under their protection, the evils of which are exposed by the

orator Libanius. From the very complete Bibliography I miss Abbott and Johnson, *Municipal Administration of the Roman Empire*: Princeton University Press (1926).

5. "The Date of the Trial of Isidorus and Lampo before Claudius: *B. G. U.* II, 511 and *P. Cair.* 10448" by Clark Hopkins (pp. 171-77). Premerstein fixes the date of the trial told of in these two papyri as A.D. 53. Mr. Hopkins argues that the King Agrippa mentioned as present at the trial was Agrippa I, not Agrippa II, and places the trial in A.D. 41.

6. "Horse Sacrifice in Antiquity" by Harry M. Hubbell (pp. 181-92). The article starts from the lines of Vergil, *Aen.* I. 441-45 referring to Carthage, and develops an elaborate explanation of *facilem victu* as meaning "prosperous in peace." The horse was the animal of war *par excellence*, but Anchises interprets *Aen.* III, 537-43 both for war and peace. Mr. Hubbell argues from fertility rituals that the well-known sacrifice of the October Horse was part of a harvest festival and may have recently come to light for Vergil through the investigations of Augustus.

7. "The Epic of Asinius Pollio" by Clarence W. Mendell (pp. 195-207). The reference to *nova carmina* in Vergil's *Ecl.* III, 86 f is expanded very discursively and unconvincingly into an argument for an epic poem by Pollio, "of which the only extant fragment is the *Veneris antistita Cuprus* of Charisius" (Keil, *Gram. Lat.* I, 100, 24).

8. "Indic Speech and Religion in Western Asia" by E. H. Sturtevant (pp. 211-28). Mr. Sturtevant finds among the Mitanni and the Hittites evidence of Aryan names and Vedic divinities at least as early as from the eighteenth to the fourteenth century B. C.

9. "The Chronology of the Year 238 A. D." by Prescott W. Townsend (pp. 231-38). The conclusions reached date the revolt in Africa *ca.* March 19, and the accession of Gordian III *ca.* August 7.

10. "III Maccabees and Pseudo-Aristeas: A Study" by Sterling Tracy (pp. 241-52). *III Maccabees* deals with Jews in Egypt, and the letter of Aristeas purports to tell how the Jewish

Pentateuch came to be translated into Greek. The Aristaeas letter seems to be a rebuke to the ideas in *III Maccabees*.

CHAS. E. LITTLE

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CHARLES H. GRANDGENT, *From Latin to Italian*, an Historical Outline of the Phonology and Morphology of the Italian Language: Cambridge, Harvard University Press (1927). Pp. viii+191.

Grandgent's book has at once taken its place as the standard work on the history of the Italian literary language. The other dialects are treated only incidentally, but standard Tuscan sounds and forms are discussed with unusual fullness and the utmost lucidity. Grandgent does not stop, as so many grammarians have done, when he has established the normal development and has done his best to explain the exceptions; he conscientiously points out the material that still resists explanation, thus inciting his readers to carry the research a step further.

As far as possible, grammatical details are assigned to the general principles which are thought to underlie them. The author frequently draws upon his knowledge of phonetics, as in §75, where a brief discussion of the articulation of the consonants shows how natural most of the Italian changes of the Latin consonant system are.

Even more striking is the frequent insistence upon imitation or fashion as a vital factor in phonetic change. I cite two passages in which the author's point of view is stated with relative fullness.

§ 98. The changes that a word suffers do not come all at once, but, for the most part, so gradually that its identity maintains itself in the consciousness of speakers and hearers. Moreover, both the older and the newer form are always current simultaneously; for some speakers change their fashions quicker than others. In fact, every community contains linguistic radicals and conservatives, the latter being, in the main, the possessors of vested interests due to superior acquisition—in other words, the more educated and authoritative people, who like to hold fast to the tradition of their elders. There is eternal strife between

thrift and elegance; there is strife everlasting between ease of utterance and ease of comprehension. Members of both classes are quite irrational in their preferences; one and the same speaker will be a whig toward one class of words, a tory toward another. Hence we find, in the practice of every individual, examples of both proclivities. The one constant feature of linguistic change would seem to be inconsistency.

§ 134. There are, however, certain kinds of eccentricity which, though capable of classification, affect only a small minority of the vocabulary and elude the usual forms of explanation. Generally they have emanated from some one social centre, often from one person, whose linguistic *faux-pas* have been imitated either in admiration or in derision. Sometimes they have started with blunders so easy to make that many members of a generation have made them concurrently. A good proportion of the latter originate in childhood (when speech-growth follows, at a disconcerting rate, its own uncharted ways), and have not been corrected in adolescence. Others reflect the childish reaction of the adult to a foreign or literary or technical word. Often the cause is to be found in vague memories and associations. Tongues are continually slipping, all about us, but nearly all the lapses vanish as soon as made, because they are not repeated often enough to impress themselves. Those which recur with sufficient frequency to win a place in the dictionary, but, sticking to particular words instead of spreading through whole categories, are not comprehensive enough to set themselves up as "phonetic laws," may be called "irregular" or "sporadic" alterations. With regard to a sporadic change the question always asked and hardly ever answered is why, under conditions seemingly identical, the innovation appears in one word and not in others.

I am in general agreement with this point of view; but it may easily be carried too far. After all, the striking and important fact is that the phonetic laws are extraordinarily regular; chaotic conditions such as Grandgent describes ultimately work out to complete or nearly complete regularity. Consequently, in considering the long past of a language we must stick to the rigorous practice of the *Junggrammatiker*. I have a suspicion that Grandgent has here and there been a little too free with his exceptions to phonetic law.

The readers of the CLASSICAL JOURNAL will be particularly interested in the light which the book throws upon Latin grammar. The following points are merely illustrative: The Romance Languages, particularly Italian, indicate that in Vulgar Latin a

penult with short vowel followed by mute and liquid (e.g. *integra*) generally had the accent (§9, 1); that *illāc* and *illīc* accented their final syllables (§9, 4); that words borrowed from the Greek in a literary way were generally accented according to the Latin rule (§10, 1); that the secondary accent of polysyllables regularly fell on the second syllable from the tonic syllable (*mātutīnus*, *fābulā*; §11); that Vulgar Latin had a form **alicer* with regular weakening of the medial vowel, and an accusative **alecrem*, with the weakening to be expected before two consonants (§24, 3); that unshortened *fūī* persisted in popular speech (§197, 10).

There are occasional infelicitous statements; such as: "Before *j*, a Latin vowel was prolonged by the addition of a glide, but retained its quality: *pējus* > *peijus* > It. *peggio*" (§15, 1). There never was such a form as *pejus*; Latin always had *pejus* (better written *peius* or *pejjus*). The statement (§117) that Classic Latin had a *w* sound as final member of consonant groups only after *q* or *g* ignores the groups *lv* (*silva*), *rv* (*servo*), and *su* (*suavis*, *consuesco*).

In general the proofreading has been well done; but it seems worth while to note several blemishes that should be removed in a second edition. In §113, ¶3 "unvoiced" is a slip for "de-nasalized." In §151, read **aβea* and **aβeβa* for **aβea* and **aβeβa*. The use of a hyphen to indicate alternative endings (e.g. *ama-e-i*, §205) is misleading.

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J. H. LUPTON, *An Introduction to Latin Lyric Verse Composition*: London, Macmillan and Company (1927). Pp. xlix+131.

This book was first published in 1888, and has now been reprinted for the second time. Its continued use over so long a period bears eloquent testimony to the importance of Latin verse composition in English schools and also, we may add, to the deep and securely laid foundations of English classical culture.

In the fifteenth and sixteenth centuries all the principal classical scholars wrote Latin verse with ease and facility, but today this great accomplishment of the humanists survives chiefly among English "gentlemen." The bulk of specialist journals and magazines may be ten times as great in Germany as in England, but it is only in England that eminent men of letters and distinguished statesmen of the first rank in public life both enjoy their classics and possess the ability to write Latin prose and verse of a very high order of excellence.¹

The present book is intended for those pupils in the English public schools who have had some practice in writing Latin elegiacs and are now ready to be introduced to lyric composition after the manner and in the meters of Horace. In his Preface Professor Lupton urges students to adhere quite strictly to the vocabulary and the language of Horace; he has little patience with the use by beginners of prose words, Catullan diminutives such as *ocellus* and *lectulus*,² and poetical compounds of a later date, such as *stelliger* and *multisonus*. An excellent and scholarly Introduction treats such themes as "Rhythm and Metre" (pp. xv-xxi), "Lyrical Metres of Horace" (xxi-xxiv), and "Usage of Words in Horace" (xlvii-xlviii). The lyrical meters which are made the principal subject of study are naturally the Sapphic, the Alcaic, and the several varieties of the Asclepiad. With the help of the best authorities, each one of these meters is carefully examined; and the chief rules to be observed in composition are clearly explained. Thus, under the Sapphic meter we find discussed the main features which distinguish the Latin Sapphic from the Greek, the best form of the caesura, synapheia between the third and fourth lines, and the preference for a long syllable at the end of a Sapphic line. The main body of the book consists

¹ See the comparison made by Gilbert Murray between German and English scholarship in the *Quart. Rev.* ccxxxiii (1915), 331. English scholars, of course, frequently publish their verse compositions either in books or journals; cf., e.g., the *Class. Rev.* xxxvii (1923), 97 and xliii (1929), 62.

² Ovid, who is better in diction than Catullus but not so choice as Horace in the *Odes*, uses *ocellus* nineteen times, and *lectulus* twice. In any case Lupton's restrictions respecting diction and meter are most wise for beginning students.

of seventy selected passages from the English poets, which are to serve as "exercises" and to be translated into specified Latin meters. Every exercise is accompanied by a prose "retranslation," which is intended to guide the pupil in rendering each line and stanza. A vocabulary to the first twenty exercises concludes the work.

American classicists can probably never aspire to equal their English colleagues in verse composition, but it is not too much to hope that such a book as this may sometimes be put in the hands of pupils in our best classical schools and may sometimes also serve as a basis for private study on the part of American classical teachers.

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KENYON COLLEGE

STEVEN RUNCIMAN, *The Emperor Romanus Lecapenus and His Reign*, a Study of Tenth-Century Byzantium: Cambridge, University Press (1929). Pp. vi + 275.

In the opening chapter Mr. Runciman justifies his selection of a subject by showing that the reigns of the emperors form the most logical periods for the study of Byzantine history and that the obscurity which has hitherto shrouded the reign of Romanus I (A.D. 919-944) and has led to the most contradictory estimates of his career and character urgently demands illumination. A one-time pupil of the late Professor Bury, the author approaches his task with an excellent general knowledge of the history of the period and an impressive command both of the sources for the study of this reign and the modern literature which touches upon its problems. The opening chapter on "Life in Byzantium" contains a good general survey of social and political conditions and gives the writer an opportunity to point out the advantages, so generally overlooked, of the presence of eunuchs in positions of power in the Byzantine government.

The next two chapters deal with the general condition of the Empire after the death of Leo VI (A.D. 912) and the circumstances that led to the accession of Romanus. Chapters IV to XI

give a detailed topical treatment of his reign following the division into domestic and foreign problems, two being devoted to the former and six to the latter. The remaining two chapters contain the account of the fall of the Lecapeni, a characterization of Romanus himself, and an estimate of the historical importance of his reign. Few will dispute the judgment that a ruler who attained harmony in the relations of Church and State, who steered his country safely through the Bulgar peril, who established the principles for the future relations of Byzantium with the northern Slavs, and who initiated a successful policy of expansion at the expense of the Arabs in the East, deserves to be credited with a "memorable" reign in spite of his usurpation of the imperial power. The narrative, notwithstanding the great complexity of the history of the period, is clear and sustains the reader's interest.

The author throughout displays good critical sense and independence of judgment — witness the number of instances in which he differs from the conclusions of eminent modern authorities. Two Appendices deal with puzzling chronological problems and a third with the fixed rate of interest and retail profits, while a fourth has very useful genealogical tables of the Lecapeni and contemporary foreign ruling families. The Bibliography is excellent but should contain Vasiliev's *Lectures in Byzantine History*,¹ Vol. I. There are a number of good maps and an Index of Proper Names.

As a whole the study is a work of real scholarship and makes an important contribution to the field of Byzantine history. One of the few criticisms that suggest themselves is that in his topical treatment the author has been led to make a good many repetitions, some perhaps of unnecessary length, as, e.g., the two accounts of the capture of the Bulgarian and African ambassadors, pp. 90 and 189, where no cross-references are given and where this episode seems to be assigned to A.D. 924 in the former

¹ Translated by Mrs. S. Ragosin as Univ. of Wis. Stud. in the Social Sciences and History, No. 18 (1928). The Russian original was published in Petrograd in 1917.

and to 923 in the latter. Perhaps one verbal correction may be noted. On p. 193 it seems that the sentence "The relations between the Lombard princes and the strategi were hitherto always cold" should be emended to read "henceforth always cold."

A. E. R. BOAK

UNIVERSITY OF MICHIGAN

Roy J. DEFERRARI, *Letters of St. Basil the Great*, with an English Translation, Vol. II (Loeb Classical Library): New York, G. P. Putnam's Sons (1928). Pp. 491. \$2.50.

The letters in the second volume of Dr. Deferrari's series include numbers LIX to CLXXXV. Two additional volumes are planned for publication. The work done so far by the translator adds conspicuously to the scope of Patristic writings in the Loeb Classical Library. Already some parts of the works of Clement of Alexandria, St. Augustine, and the Apostolic Fathers have been published by the editors. It is hoped that activity will continue in this field, too much neglected by secular historians and classical philologists.

Dr. Deferrari's task is by no means an easy one. The St. Basil manuscript tradition is bewildering in many particulars. He has indicated the difficulties along the way and has met them intelligently. The vocabulary presents grave problems because some of the most important letters deal with theological subtleties growing out of the bitter Arian controversy. It is impossible for anyone, however profound his scholarship, to find satisfactory English equivalents for expressions of a state of mind so foreign to the modern world. Here Dr. Deferrari lays no claim to finality. Furthermore, St. Basil was an accomplished Greek rhetorician as well as a hero of the church. At times his style sorely taxes the resources of the translator whose ideal is clear, idiomatic English. Dr. Deferrari has succeeded especially well in preserving the effect of the rhetoric in the original without violence to his English.

The appearance of St. Basil's *Letters* in so able a translation side by side with a critical text is a distinct contribution to the

study of classical antiquity. St. Basil was a significant figure in the fourth century, which definitely broke with the historical tradition of Hellenic rationalism and turned officially to Graeco-oriental mysticism for a solution to the major issues of life. It was the great century of world rejection, of the loss of faith in man and his earthly venture. St. Basil speaks the language of the new age of faith, wherein immediate intuition replaces reason and "immortal longings" make men contemptuous of the world of space and time.

Classical scholars will do well to familiarize themselves with the writings of St. Basil. They read like obituary notices on the Greece of Thales, Socrates, and Aristotle.

STERLING TRACY

YALE UNIVERSITY

H. B. DEWING, *Procopius, The Gothic Wars, Books VII-VIII*, with an English Translation, Vol. V (Loeb Classical Library): New York, G. P. Putnam's Sons (1928). Pp. 448. \$2.50.

It is a pity that so good a historian as Procopius should be so little read. Gibbon was aware of his worth and proclaimed it, but Gibbon himself is not often read now, and it is only the specialists who go back to his sources. There is a curious superstition that the Greek literature of Christian times cannot possibly be worth the attention of classicists. Yet Procopius has considerable justification when, in traditional fashion, he maintains that the conflict about which he writes is greater than any that preceded it. The magnificent effort of Justinian to regain the lost lands of the Empire from the barbarians, costly though it was and ephemeral as were its results, yet in its momentary success showed the Roman Empire in an episode of glory well worthy of its highest achievements. True, it was New Rome now that was the heart of the great state, Old Rome falling again and again into the hands of the besieging armies. Persians are once more in the place of Parthians in the east, Vandals on the site of ancient Carthage, and Italy itself overrun with Goths.

The tribes who fell before the powers of the young republic are dead and forgotten, and strange folk move across the stage—Abasgi and Lazi, Utigurs and Cutrigurs. Still it is a proud tale of the champions of the civilization which is ours against the older peoples and the younger by whom it was threatened.

The *History of the Wars*, which is Procopius' great work, is printed and translated by Mr. Dewing in the five Loeb volumes already published. The fifth contains the end of Book VII, dealing with the Gothic War, and Book VIII, the supplementary book in which the account of the wars on all the fronts is brought down to the capture of Cumae by the Romans in 552. Perhaps it furnishes as good a means as any for the reader unacquainted with Byzantine history to judge of the great scope of the imperial operations, for it takes us from Italy (on the west) to Lazica (on the east). It is not fine style, but it is clear and effective, and the translation is entirely adequate. It is a great advantage to have Procopius made so conveniently available for those who have never had time or perhaps inclination to make his acquaintance.

ALFRED R. BELLINGER

YALE UNIVERSITY

Hints for Teachers

[Edited by Marie B. Denneen, North Carolina College for Women, Greensboro, N. C. The aims of this department are threefold: to assist the inexperienced teacher of Latin, to help the experienced teacher keep in touch with matters of interest in the professional world, and to serve as a receiving center and distributing point for questions and contributions on teaching problems. Questions will be answered by mail or in the pages of this department. Contributions in the form of short paragraphs dealing with projects, tests, interest devices, methods, and materials are requested. All correspondence should be addressed to the editor of this department.]

Suggested Topics for Study in Latin Sections of State Associations

- The Correlation of Latin with English.
- Directed Study in Latin.
- Essentials of a Two-Year Program in Latin.
- Background of High-School Latin.
- Collateral Reading for High-School Latin Students.
- Illustrative Material for the Teaching of High-School Latin.
- Recent Developments in the Teaching of Latin.
- Comprehension Method.
- Contract Method.
- Latin Projects.
- Vergilian Celebration.
- Vergilian Reading.
- Vergilian Programs.
- State High-School Course of Study in Latin.

Vergilian Programs

In the Latin meetings of the various district educational associations of North Carolina during October and November, Vergilian topics predominated. The subjects listed are typical of those included in the programs:

- The Aim and Scope of the Vergilian Celebration.
- Some Possibilities for the Use of Vergil in the High School.

The Significance of Vergil to the Twentieth Century.

One View of the Poetry of Vergil.

The Voyages of Ulysses and Aeneas.

Introducing a Class to Vergil and the *Aeneid*.

Vergil's Choice of Subject.

The following list of topics was submitted by a teacher who attended the summer session at Columbia University:

The Structure of the *Aeneid*.

The Vergil of Popular Legend.

The Vergil of Literary Tradition.

Vergil's Place in Literature.

The Dido Episode.

The Turnus Episode.

A Tense Town

Of several plans devised to make tenses clearer, our new signpost game seems to be getting the best results. On a heavy sheet of paper we draw our "town" and name it Tense. Next, roads leading to the town are drawn and on each of the roads is placed a guidepost. Then we can easily find our way to certain buildings, for some distance out on the winding Latin *via* we have a signpost marked, let us say, with the letters *BA*. This leads us directly to the building, Imperfect. Of course, similar little signboards lead to the buildings, Pluperfect, Future, etc.

This method of teaching tenses has not only been most successful in eliminating the confusion which arises in learning the six tenses, but has also taken away some of that "deadly dullness" which every Latin teacher dreads and tries to forestall, if possible. If time permits and the proper supplies are at hand, the project may be made more elaborate and attractive, and posters may be put on the bulletin board. This, however, is obviously not necessary for learning the tenses. Incidentally, the student may increase his vocabulary in the language by printing such words as *murus* on the wall, *arbor* beside a tree, or *porta* by the gate. The plan has thus been a means of creating interest in new words. But the most striking proof of the success of this method — that

it was really helping to clarify the troublesome tenses — was shown in the test grades, before and after making our "Tense Town."

JEAN McCaleb

SAFFORD, ARIZONA

Verb Drill

The Globe Book Company, 175 Fifth Avenue, New York City, has a very satisfactory *Latin Verb Drill Pad* arranged by Walter L. Foster. Price 20 cents. The Oxford Book Company, 111 Fifth Avenue, New York City, has *Latin Verb Drill Sheets*, prepared by Joseph Pearl, which provide excellent drill on forty specific verb forms. Price 20 cents. Catalogues of other materials for the Latin teacher may be obtained from the publishers.

Contests

Those who are planning to have state or district Latin Contests will find it worth while to secure a copy of the Tournament Number, *Latin Leaflet*, Number 22, from the University of Texas Publications Office, Austin. Price five cents.

Archaeology

High-school teachers or students who are interested in archaeology will enjoy reading *The Sea Kings of Crete*, by James Baikie, published by the Macmillan Company, New York, Chicago, and Atlanta. Price \$4.25.

The Teaching of Caesar and Cicero

Two helpful little books published by the College Entrance Book Company, 104 Fifth Avenue, New York City, are deserving of notice. *College Entrance and Regents Companion to Caesar*, by Joseph Pearl, contains among other practical material the following sections: "Biography," "Roman Military Affairs," "A Summary of Syntax," "Idioms and Phrases," "Derivation and Word Formation." Price 75 cents; paper, 50 cents. *College Entrance and Regents Companion to Cicero*, by the same author, includes "The Roman Constitution," "The Roman Forum," "The Roman Calendar," "The Chief Rhetorical De-

vices," and "Exercises in Prose Composition." Price 90 cents; paper, 65 cents.

Cards for Latin Games

Teachers who prefer making their own games for review of verbs or nouns will find the following cards very satisfactory: Success Candidate Cards, No. 63, with round corners, colors pink, blue, yellow (all light shades); price per package of 100, 20 cents, postage prepaid; Athens Press, Iowa City, Iowa.

State Poster—Places of Classical Origin

A state poster of interest may be made by placing at the top of a large sheet of construction paper an outline of the state and locating on this the names of places of classical origin. Below the map or outline, the names and an explanation of each should be given. The names for all the states may be found in the April, 1928, issue of *Latin Notes*.

MARGARET BAILEY

MANVILLE HEIGHTS
IOWA CITY, IA.

Tales That Words Tell

If somewhere there were a Wayside Inn where the word-travelers of our great Mother Tongue could gather, what tales they might tell! What smiles and chucklings as many of them, travel-stained and threadbare, would recall humorous incidents of their past! And what sighs as some might think upon their fallen and degraded state!

VILLAIN would wonder what in the world a harmless man from a country home (*villa*) could have done to have fallen so low. Grant that a few were dishonest, is it just that all should have been compelled to suffer for the sins of the few? IDIOT (*L. idiota, Gr. idiotes*) was once a private citizen, with a normal I. Q. Who could have been so cruel as to have deprived him of his wits? It seems unreasonable that merely because a man of the common lot cannot match wits with the lords of the land, he must forfeit what intelligence he has. Then PIRATE (*L. pirata, Gr. peirates*, "one who attempts") would recall that in the dim ages of the past he had had no thought of preying upon men, but had actually braved the high seas at a time when no other man was courageous enough to try out the great unexplored deeps. ANIMOSITY (*L. animositas*, "spirit-

edness") would sigh for the good old days when he had had a surplus of good spirits and was full of life, instead of being loaded down with malice and spite.

Another traveler might tell of a place where three roads meet and where choice bits of news and gossip might be gathered from wayfarers and friends leaving Rome or returning to the city from the great world beyond. If the news were passed along, some one would be sure to say, "Go along! That is cross-road talk." Since then, whatever is counted of little importance is labeled as TRIVIAL (L. *trivialis*, "pertaining to three roads").

What a tale HUMOR would have to tell! He must needs call upon COMPLEXION and TEMPERAMENT and DISTEMPER to confirm his story, lest perhaps some doubting Thomas be present. If it were possible to hear him, this is what he would tell us: "I was originally a member of the Latin family. My name was *humor*, meaning 'moisture'; but alas, I fell into the hands of mediaeval physiologists, and what mince-meat they made of me! Now I scarcely know what I am. I am moist if I am humid; in certain parts of the body I may be a fluid; I may be a mood—good, bad, or indifferent; I may yield to some one's mood or caprice; if I am humorous I am full of fun instead of moisture—and queerest of all, I may be 'dry' humor.

"Those early physiologists believed that there were four fluids, or humors, in the body: 'blood' (*sanguis*), 'phlegm' (*phlegma*), 'bile' (*cholera*), and 'black bile' (*melancholia*). Various complexions (*com+plexio*, 'a weaving together') of these humors determined individual temperament (L. *temperamentum*, 'proper mixture'). The latter term came to be applied to moods caused by the humors. A total lack of 'complexion' resulted in distemper (*dis+temper-*, 'poor mixture,' or 'lack of mixture'). With these fluids were associated the material elements: heat and cold, moisture and dryness. The sanguine and phlegmatic were moist, with the heat element mingled with the former and the cold element with the latter. Choleric and melancholic humors were dry. Mingled with them were the hot and cold elements. If a man was sanguine, that meant that he was hopeful, animated, and courageous; if phlegmatic, that he was sluggish and cold; if choleric, that he was ill-tempered; if melancholic, that he was depressed and sullen. Now you may easily see why a man of a sanguine temperament, i.e. with the hot and moist elements in his body, would be inclined to be a pleasant, jovial sort of person, and therefore both 'good humored' and 'humorous.' If a student who says that his professor is 'dry,' or that a certain book is 'dry,' should be questioned as to his meaning, he would explain that he meant to say that the professor, or book, is uninteresting. In technical lan-

guage he means to say that the professor, or book, is deficient in the moist humors. The 'complexion' of these humors shows itself in the skin, and so we say that one is ruddy- or sallow-complexioned."

From here HUMOR might have gone on with his story almost indefinitely, but by this time he would have caught many of his listeners nodding and would have realized that even a "humorous" tale may be pretty "dry."

This tale ended—or rather, broken off—STIMULUS would be his logical successor, for by this time there would be need for him. He could boast no such learned history, for he was only a "goad" used to urge on the lazy oxen or mules, generally a rod or stick with a prick at the end (*stimulus*, a "goad" or "prick"). By and by he came to represent a means of arousing to action that might be either good or bad. Among the ancients it was said that a man who rebelled against Providence was like an ox that "kicked back against the pricks," hurting himself without gaining his end. From this came the proverb: "It is hard to kick against the pricks." You will remember that these are almost the very words that the great Apostle, Paul, heard on his way to Damascus (*Acts* ix, 5).

Darwin himself would give up the search for the missing link in MAP's ancestry. Would you believe that he was once a "napkin" (*mappa*) of the Romans and later a "table cloth" of the French (*nappe*)? During the Middle Ages people called him *mappemondi* (*mappa mundi*, "map of the world"). "But," you say, "when did he get out of the napkin family?" Dear me, he never did get out. He still belongs to the cloth genus of which he, the napkin, and the table cloth are species. He got his name "map" from the cloth on which were drawn or painted the early representations of the earth's surface. When a map is folded it resembles a napkin, and when spread out on the table it resembles a table cloth. At this point MAP would introduce CHART, who was of stronger material than himself (L. *charta*, a "sheet of parchment or papyrus"). From this, maps for the use of seamen were made. Maps are no longer made from this material, of course; but when there is need for durability, maps are made from cloth even now, though many of them are called charts—especially those used on the sea.

Besides these word-travelers whom we have mentioned, there would be a number whose names have been so ill-omened that men have exchanged them for more propitious ones, hoping by so doing to avert from themselves the baleful effects of the ill omen. Not all would have traveled from ancient Greece or Rome. Some might well bear witness to a more recent superstitious dread on the part of men.

The modern city of Benevento in Italy once abandoned its old name of

MALEVENTUM for a luckier one—BENEVENTUM. Those shrewd Roman business men knew better than Shakespeare "what's in a name." If the new name did not smell sweeter to them, certainly it sounded sweeter.

With the same subtle intentions the Greeks attempted to pacify their snaky-haired, avenging deities, the ERINYES, or Furies. At the trial of Orestes, son of Agamemnon, Athena succeeded in appeasing these Furies, who were hounding Orestes for the murder of his mother, by giving them the fine sounding name of EUMENIDES ("kindly-minded ones"). They were so flattered by this appellation and the promise of a temple that they consented to release from their clutches the already maddened Orestes.

SMALL POX from modern Greece would scarcely dare to make his presence known lest there be a stampede for the asafoetida and the formaldehyde—yet he is harmless. You see his name at home is EULOGIA ("praise" or "blessing").

Lest some young upstart should become arrogant and boast that "we moderns" have outgrown such superstitions, let the CAPE OF GOOD HOPE witness that only a short while ago he was known as STORMY CAPE.

In that word-group we should find many well-known personages who have contributed to our vocabulary. How surprised and delighted Plato would be to greet again his old friend and teacher, Socrates. He would be secretly amused to find that so much has been made of PLATONIC love—a sort of friendship between the sexes which rarely exists, except in the dictionary; and he would whisper behind his hand to his friend that he "had never put much stock in it" himself. Socrates would be quite elated to know that after more than two thousand years his question-and-answer method of teaching is used everywhere, and that the name SOCRATIC has been attached to it.

At this time Academus might introduce himself, influenced to tell his story by the sight of Plato, the man who made him famous; though Academus had never seen Plato, because he, Academus, was born a thousand years too soon. He had lived on a farm near Athens; and when Theseus, king of Athens, stole Helen, he helped her twin brothers, Castor and Pollux, to recover her. The Spartans were ever after grateful to the farmer, and even to his memory, for in the Peloponnesian War they spared his farm, on which was a beautiful grove. In this grove, called the Grove of Academus, Plato entertained and taught his pupils. After Plato died, a school was established on this spot. There are few who do not know what an ACADEMY is, but there are many who do not know about the man Academus.

Philip of Macedon would not be particularly pleased to learn that his name has been kept before the public all these centuries through his

enemy, Demosthenes. He would be glad to forget, and have men forget, the terrible lambastings that Demosthenes gave him in those PHILIPPICS.

PHAETHON, child of the Sun, impulsive as ever, would be on tiptoe to tell his story: how by dint of much coaxing and pleading he had persuaded his father to permit him to drive the fiery steeds for just one day—but alas! halfway up the hill of the sky those wicked horses of the Sun winked at each other, took the bit in their teeth, and dashed off for a holiday. They ran so high that Phaethon shrieked in terror lest a horrible dragon up there devour him whole. They ran so low that the poor Ethiopians became quite black from the roasting heat—and so they remain to this day. At last Jupiter, in pity for suffering mortals, dashed the boy from the chariot with a well-aimed thunderbolt. Well-pleased with his own thrilling tale, Phaethon would boastingly add that admiring mortals have a vehicle named for him, the PHAETON. Here, you may be sure, some malicious wag would interrupt him by saying that that boasted namesake of his is obsolete since the automobile and airplane have put it quite out of business.

And PAN, funny old Pan with his cloven hoofs, his tail, and his pointed ears, must first put the company in good humor with a tune on his pipes. Then he would begin his story. At his birth his deformity had so frightened his mother that she deserted him. Mercury found him and carried him to Mount Olympus, where the gods named him *Pan* (Gr., "all") because they were *all* delighted with him. He loved to ramble through the woods and flirt with the nymphs. He had a trick of dashing out at people at the most unexpected times and places, and of bellowing at them with his terrible voice. Men so dreaded to meet this noisy goatlike creature that they would go miles out of their way to avoid him. The wicked fellow would often laugh to recall how he had inspired in the hearts of mortals that terrible unreasoning fear which they called PANIC.

Many other tales "or new or old, in idle moments idly told" might be heard at that assembly of words in the Wayside Inn: OSTRACIZE, CATHEDRAL, LUNATIC, SOLE, PAGAN and HEATHEN, MUSEUM, PEN and PENKNIFE, BACTERIA, DISASTER, JOVIAL, HECTOR, SOLON, CYNIC, STENTORIAN, and hundreds of others—all with a secret to surprise and delight us, could we but hear all the tales that words tell.

EDNA SAUNDERS

WESTERN UNION COLLEGE
LE MARS, IA.

Current Events

[Edited by Clarence W. Gleason, Roxbury Latin School, Boston, Mass., and John Barker Stearns, Dartmouth College, Hanover, N. H., for territory covered by the Associations of New England and the Atlantic States; Daniel W. Lothman, East High School, Cleveland, O., for the Middle States east of the Mississippi River; George Howe, the University of North Carolina, Chapel Hill, N. C., for the Southeastern States; Walter Miller, the University of Missouri, Columbia, Mo., for the Southwestern States; and Franklin H. Potter, the University of Iowa, Iowa City, Ia., for the territory of the Association west of the Mississippi, exclusive of Louisiana and Texas. News from the Pacific Coast may be sent to Arthur P. McKinlay, University of California, Southern Branch, Los Angeles, Calif.

This department will present everything that is properly news of general appeal, but considerations of space compel the editors to ask that items be made as brief as possible. Whenever feasible, it is preferable to print programs of meetings which would draw an attendance from a large area as live news in advance of the date rather than as dead news after the event. In this connection it should be remembered that the November issue, e.g., appears on October fifteenth and that items must be in hand five or six weeks in advance of this date.]

Alabama Educational Association

The Classical Section of the Alabama Educational Association was held at Woman's College in Montgomery, Ala., October 26, 1929. Papers were read by W. M. Thomas of Howard College on "The Sovereignty of Caesar—an Appreciation" and by Lelia Kate Poyner of Sidney-Lanier High School at Montgomery on "An Appreciation of Vergil."

American Academy in Rome

Three fellowships in Classical Studies, each for a term of two years, are to be awarded by the American Academy in Rome. Each fellow will receive free tuition and residence at the Academy and a stipend of \$1,500 a year with an additional allowance of \$250 a year to cover expenses of transportation to and from Rome. There is opportunity for extensive travel, including a trip to Greece. The competitions are open to unmarried men or women, not over thirty years of age, who are citizens of the United States. Persons who desire to compete for one of these fellowships must fill out a form of application and file it with the Executive Secretary not later than February 1, 1930. They must submit evidence of attainment in Latin literature, Greek literature, Greek and Roman history, and archaeology, and also ability to use German and French. A knowledge of Italian is strongly recommended.

Candidates will be required without fail to present published or unpublished papers so as to indicate their fitness to undertake special work in Rome. For detailed circular and application blank apply to Roscoe Guernsey, Executive Secretary of the American Academy in Rome, 101 Park Avenue, New York City.

Stockton, California

A City Classical Club, which was organized several years ago, held its first meeting for this season on November 5, 1929, at the home of Fred L. Farley of the College of the Pacific. The group included eleven College of the Pacific faculty members and wives and five college students, three high-school teachers, and four professional men. Dean Farley read a paper on "Vergil's Fourth Eclogue." This was followed by a discussion which resulted in the decision to have a definite part in the Vergilian celebration. The club will probably sponsor a Vergilian Day at the College of the Pacific next October, which will be the culmination of a series of contests for high-school students. The officers for the coming year are: president, O. H. Ritter of Stockton Savings and Loan Bank; and secretary-treasurer, Gertrude Sibley of the department of English at the College of the Pacific.

High School Conference, University of Illinois

The Classics Section of the annual High School Conference at the University of Illinois was held in Urbana November 22, 1929, under the chairmanship of Marie Orr Shere of Macon, Ill. The following program was presented: Ethel Jean Luke of Central High School, Springfield, "The Classical Service Bureau—a Help to Young Teachers"; Ellen Ford of Eastern Illinois Normal School, Charleston, "The Classical Service Bureau—a Caution to Young Teachers"; Florence Palmer of Johns' Hill Junior High School, Decatur, "Teaching Latin in the Eighth Grade"; Lucile M. Bragg of James Millikin University, "The Importance of Vergil in the High-School Curriculum"; Roy C. Flickinger of the University of Iowa, "Latin Singing in Theory and Practice"; and Gladys Galaway of Bridgeport, "Greece and Rome through the Eyes of the Classroom Teacher."

Iowa State Teachers Association

The Classical Section of the Iowa State Teachers Association met in Des Moines on November 8, 1929. Anna P. MacVay of the Wadleigh High School, New York City, spoke on the Bimillennium Vergilianum and Ralph V. D. Magoffin of New York University on "Recent Archaeological Discoveries of the Glories of the Past." Officers for next year are Sherman Kirk of Drake University as president and Lucy Winter of Fort Dodge Junior College as secretary.

University of Iowa

The twelfth annual Classical Conference of the University of Iowa will be held at Iowa City in six sessions, Friday and Saturday morning, afternoon, and evening, February 14-15, 1930. The program will consist, in part, of the following papers: Frederick W. Shipley of Washington University, "Vergil in the Nineteenth and Twentieth Centuries" (this will be broadcast over WSUI on Friday at an hour to be announced in the next issue of the *CLASSICAL JOURNAL*) and "Recent Finds in Rome"; Grant Showerman of the University of Wisconsin, "The Cicero Country," "Caesar and Rome," and "Vergil and the Augustan Monuments"; Helen M. Eddy of the University High School, Iowa City, "Gleanings for the Latin Teacher from the Modern Foreign Language Report"; Roy C. Flickinger of the University of Iowa, "The Birthplace of Vergil" and "Some Thoughts on Terence's *Hecyra*"; Delton T. Howard of Northwestern University, "Culture and Practical Training"; Mark Hutchinson of Cornell College, "Objective Measurements in Latin"; Sherman Kirk of Drake University, "With a Cine-Kodak in Greece"; Cynthia Gilbert Laizure of Winterset, "Making Latin Live"; C. G. Lowe of the University of Nebraska, "A Late Greek Epic of Chivalry"; Bruce E. Mahan of the University of Iowa, "The Extension Division and Latin Teaching"; Eleanor P. Marlowe of the University High School, Minneapolis, "Methods of Introducing Characters in Seneca's Tragedies" and "Training Pupils to Read Latin at Sight"; Ruth Martin of the University of Iowa, "Anticipating the Vergilian Cruise"; Franklin H. Potter of the University of Iowa, "Suggestions on the Teaching of Syntax"; Etta Preston of Roycemore School, Evanston, Ill., "Teaching Latin Prose Composition"; Bessie E. Richardson of the University of Iowa, "How Others Do It"; Edna Saunders of Western Union College, Le Mars, "The Place of the Textbook in Teaching Elementary Latin"; Edward Schmitz of St. Benedict's College, Atchison, Kan., "Weapons in Vergil"; M. Fern Slusher of Moline, Ill., "The Use of Litotes in Vergil"; and Dorrance S. White of the University of Iowa, "A Phase in the Humanizing of Latin Teaching." There will also be other features in connection with celebrating the Bimillennium Vergilianum.

Kentucky Classical Association

On November 1-2, 1929, the Kentucky Classical Association held its annual meeting at the Eastern Kentucky State Teachers College at Richmond, Ky. A varied and interesting program was enjoyed, in which the Vergil Bimillennium occupied a reasonably conspicuous part. The Association was fortunate in securing as the principal speakers from outside the state Anna P. MacVay, Louis E. Lord, and W. L. Carr.

Apart from the business session, social functions, and greetings, the program was as follows: "Vergil and Some of His Sources," L. C. Wetherell, Louisville Male High School; "The Influence of Earlier Epic Writers on Vergil's *Aeneid*," Mary Henry, Morganfield High School; "The Villas of Cicero," Ruby Rush, Eastern Kentucky State Teachers College; report of the Textbook Committee, Jonah W. D. Skiles, Louisville Male High School; "How to Hold the Third-Year Student," Cecyl Crenshaw, Pineville High School; "Some Difficulties and Devices in Reading Latin," W. L. Carr, University of Michigan; "The Use of a Poster Graph in the Classroom," Bailey W. Shearer, Louisville Male High School; "The 1929 Latin Tournament in Kentucky and Plans for 1930," discussion; Round Table Conference, "The Latin Club of Today," discussion led by Mary Wood Brown, Henry Clay High School, Lexington; "Bimillennium Vergilianum," Anna P. MacVay, Wadleigh High School, New York City; "Kentucky's Part in Vergil's Anniversary," L. C. Wetherell, Louisville Male High School; and "A Cruise among the Aegean Islands," Louis E. Lord, Oberlin College.

Nebraska State Teachers Association

The Latin Section of the Nebraska State Teachers Association met at Holdrege, Neb., on November 1, 1929, under the chairmanship of Miss Vivian John of Cambridge, Neb. G. O. Fuchs of the University of Nebraska, supervisor of the teaching of languages in Teachers College High School, gave an interesting talk on "What Languages Shall I Take in High School?" and Helen Reynolds Miller presented an entertaining account of her travels in Italy. "The Schoolboy's Dream" was rendered by Holdrege students under the direction of Dorothy Beggerstaff.

Poughkeepsie, New York

The Vergilian bimillennial celebration at the Jesuit House of Classical Studies, Saint Andrew-on-Hudson, began on November 17, 1929, when the members of the graduating class afforded an exhibition for classical enjoyment to the entire Jesuit student body, the faculty, and the many invited guests by presenting in the college auditorium an *Actus Vergilianus*, or a "Defense of the Vergilian Poems." The *Actus* is one of the characteristic methods of the *Ratio Studiorum*, the Jesuit method of teaching. The program opened with the singing by the Rhetoricians' Choir of Thomas Moore's well-known poem, "Oft in the Stilly Night," which had been translated into Latin by some of the students. Next in order Philip V. Sullivan of Trenton, N. J., delivered in Latin Aeneas' speech to Dido (*Aeneid* II, 1-56). James J. Ball of Buffalo, N. Y., then read an essay on "Vergil, the Artist in Words," drawing special atten-

tion to the Mantuan poet's artistic skill in visualization and picturization, both of scenes and of persons. The *Actus Vergilianus* followed, in which Charles G. McManus of Buffalo presented the *Bucolics*, the *Georgics*, and the *Aeneid* for translation, historical exposition, literary appreciation, and critical analysis. Four other members of the graduating class in turn presented objections of varied kinds based on historical, literary, and critical principles. After this the invited guests and members of the faculty proposed difficulties to Mr. McManus. For two hours the classic disputation waxed eloquent, and a lively interchange of objections and answers, interspersed with witty and humorous sallies, kept the large audience intensely interested. At the conclusion of the program the audience sang the *Vexillum Stellatum*.

South Carolina

The teachers of classics in South Carolina, meeting last spring at Coker College, formed a State Classical Association, entertaining as their guest at the time Professor R. V. D. Magoffin of New York University. The first annual meeting of the new Association took place in Charleston on November 8, 1929. Papers were presented by H. M. Poteat of Wake Forest College, guest of the Association, "The Educational Credo of a Latin Student"; E. L. Green of the University of South Carolina, "The Family of Vergil"; and Ruth Carroll of the Hartsville High School, "What the High-School Latin Teacher Can Do for the Vergil Celebration." The officers of the Association for the current year are Vernon Cook, University of South Carolina, president; and Ruth Carroll, Hartsville High School, secretary-treasurer.

Jamestown, Virginia

The tablet in honor of George Sandys as mentioned in the CLASSICAL JOURNAL XIV (1929), 708, was unveiled in the church at Jamestown, Va., December 5, 1929. The presentation of the tablet was made by Mrs. P. W. Hiden in behalf of the Virginia Classical Association, and the main address was made by R. V. D. Magoffin of New York University, who was introduced by H. C. Lipscomb of Randolph-Macon Woman's College. The inscription on the tablet was composed by Frank J. Miller, professor emeritus of the University of Chicago, who is teaching this year at the University of Missouri.

Recent Books¹

Compiled by HARRY M. HUBBELL, Yale University

ANGUS, S., *The Religious Quests of the Graeco-Roman World*, the Historical Background of Early Christianity: London, John Murray (1929). Pp. 444. 15s.

BAILEY, KENNETH C., *The Elder Pliny's Chapters on Chemical Subjects*: London, Edward Arnold and Co. (1929). Pp. 249. 12s. 6d.

BAKER, GEORGE PHILIP, *Hannibal*: New York, Dodd, Mead and Co. (1929). Pp. 347. \$3.50.

BARRINGTON, E., *The Laughing Queen*, a Romance of Cleopatra: London. George G. Harrap and Co. (1929). Pp. 318. 7s. 6d.

BAUR, P. V. C., AND ROSTOVTEFF, M. I., *The Excavations of Dura-Europus*: New Haven, Yale University Press (1929). Pp. 78. Ill. \$1.00.

BUDWIN, RAY, *The Return of Eurylochus*, a Tragedy of Ancient Greece: Boston, Stratford Co. (1929). Pp. 44. \$1.00.

CROSSLEY, HASTINGS, *The Golden Sayings of Epictetus, with the Hymn of Cleanthes*, Translation: New York, Macmillan Co. (1929). Pp. 231. \$2.50.

DIXON, WILLIAM MACNEILE, *Hellas Revisited*: New York, Longmans, Green and Co. (1929). Pp. 220. \$4.20.

FALCONER, SIR ROBERT, *Honour Classics in the University of Toronto*: Toronto, University of Toronto Press (1929). Pp. 83.

FELDMANN, ALFRED, *Zum Aufbau der Geschichtserzählung bei Polybios*: Bern, E. Fluck und Cie. (1929). Pp. 93.

FISKE, GEORGE CONVERSE, AND GRANT, MARY A., *Cicero's De Oratore and Horace's Ars Poetica* (University of Wisconsin Studies in Language and Literature, No. 27): Madison, University of Wisconsin Press (1929). Pp. 152.

HAGGARD, AUDREY, *Little Plays from the Greek Myths*: London, J. M. Dent and Sons (1929). Pp. 191.

HÜTTL, WILLY, *Verfassungsgeschichte von Syrakus*: Prag, Deutsche Gesellschaft der Wissenschaften und Künste für die Tschechoslowakische Republik (1929). Pp. 161.

¹ Including books received at the Editorial Office of the CLASSICAL JOURNAL in Iowa City.